

New Mission News

COMFORTING THE AFFLICTED AND AFFLICTING THE COMFORTABLE SINCE 1980

• JULY 2000



Mission Street's Plant Man and his faithful dog Steve. Photo by Gary Stenger

Office complex approval sets off revolt against gentrification

Bryant Square ok spurs Mission residents to demand development limits

Commentary by Victor Miller

On June 26, the San Francisco Board of Supervisors gave its approval to Bryant Square, an enormous five-story 160,000-square foot dot-com office complex that will be built at the corner of 19th and Bryant. The Supervisors decision set off a firestorm of protest that continued raging two days later when over 500 people gathered at Horace Mann Middle School to blast Director of City Planning Gerald Green. They demanded an end to the massive displacement of residents and small businesses caused by the office development boom. If this grassroots drive can be sustained, SKS Investments, the developer of Bryant Square, should be credited with achieving a goal that has long eluded local organizers: unifying the Mission's ever-quarreling activist community.

As a result of the often frenetic Horace Mann meeting, put together by the Mission Anti-Displacement Coalition, Green, agreed to some, but not all, of a five point program to maintain the Mission as working-class and multicultural neighborhood. This set the stage for a showdown at the July 13 session of the Planning Commission.

A rocky start with the Supes

While the revolt against the pillaging of the neighborhood has finally picked up a full head of steam, it was nearly derailed entirely when about a hundred opponents

of Bryant Square appealed the Planning Commissions approval of that project to the Board of Supervisors. Public notice that the issue would be heard by the Supes on Monday, June 26 only came out the previous Friday afternoon. In spite of this over a hundred BS opponents, more than half of who gave testimony, were on hand to give the Supervisors an earful. Also present were the developer, SKS, their lobbyist, the aptly named BMW Partners and the meager community support SKS had been able to muster in two years of glad handing and deal proffering.

An attempt by Supervisor Tom Ammiano to have the matter postponed got only the support of Supervisors Sue Bierman and Mark Leno. Ammiano pointed out that Doggie Dinner had gotten two such extensions for a total of five weeks delay and a Lombard Street hotel had also gotten two extensions for an additional three weeks. Neither of these developments are at ground zero of the dot-com bonanza, as is the Mission, nor had the sponsors of those projects dropped \$95,000 into the mayor's re-election campaign as had SKS. BS lurched forward.

In following five hours of rancorous public testimony, opponents of Bryant Square argued that the project would cause another wave of skyrocketing land prices, evictions and traffic gridlock in the surrounding residential community. They urged the supervisors to see the project in the context of the 850,000-square feet of office space now scheduled to be built in the Mission.



Anti-gentrification mural on the wall of Galería de la Raza at 24th and Bryant. Photo by Judy West

SKS and its supporters contended that they had made a good faith effort to accommodate the community. SKS defenders pointed out they had given space in Bryant Square to California Lawyers for the Arts to develop affordable artist co-ops, and office space to the Digital Mission, a job training program at token rent. They also claimed that the project is not going up in a neighborhood but in an industrial zoned area. (BS is actually on the outermost edge of the industrial zone and abuts a residential area.)

Luis Granados of the Mission Economic Development Association argued that "Giving space to the California Lawyers for the Arts means nothing in terms of sustaining the Mission as a Latino and working class neighborhood." James Tracy of Mission Agenda was unimpressed with the Digital Mission compo-

nent, "The gentrification is out pacing all the job training programs they have proposed," he said. He then reminded them that district elections (and perhaps insurrection) loomed on the horizon. Tracy told the supervisors; "We are after your seat. We will shut down this city. See you at the ballot box. See you on the barricades." (The imminent arrival of district elections did not seem to influence the evenings' drama, which certainly says something about district elections.)

Short attention span theater

It soon became clear that most supervisors had already decided how they were going to vote and hoped the mind over bladder ordeal of listening to the public would soon be mercifully concluded. BS opponent David Spero thundered on that "For the last five years the Planning

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K. SIEB / GAP

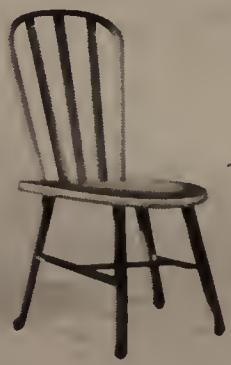


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GN

To the Egress

First Person

My name is Nohemy Ortiz and am losing my home. I work at the Mission Cultural Center. My relationship with the community has been one of interaction as a volunteer over many years. I've been involved with bilingual programs, Mujeres Unidas y Activas, RAP, Carecen, also a group called Padres Activas y Unidos, and the Shanti Project and the AIDS Foundation. I've done many things with the community in different areas. Wherever there is a need for help - and all of us need help sometimes, I have tried to give a little bit of myself.

I've lived in the Mission for eight years always at 25th and Mission Streets. There are seven units, and I have a two-bedroom apartment. I'm on Section 8 [a federal rent subsidy program for low-income people], so I pay 30%, and the City pays the rest. The landlord never had any problems with us. Recently he did some renovation work, and in March he renewed my annual rental contract. In May I received an unofficial letter simply saying that he was thinking of selling the building. Then on June 1, I received an official notice from him saying that I had 30 days to be out of my place.

Ever since we received the first letter, we've been looking all over for a place because we were worried where we were going to go. I have a 16 year-old daughter with me. I cannot go into the streets with her. But we haven't found anything suitable.

I'm not asking the landlord for money to move out, all I'm asking for is more time to look for another place to live. I've been looking like crazy all over for a place, I've looked at a lot of apartments, filled out a lot of applications -but when I mention Section 8, there's no possibility of taking the apartment.

People have many stereotypes about Section 8 people -that they don't work, or are on drugs, but some of us do work. Even my youngest daughter has worked in the community for a long time, volunteering with Berta Hernandez at Instituto Familiar de la Raza, RAP, Carecen, Cuzcatlan, and for youth AIDS programs. We both have been contributing to the community. No one can say that my daughters are out in the streets, on drugs, or alcohol, or doing this and that.

That's why I feel my situation is unjust, because you try to do the right thing -for yourself, your kids, and the community, then you're placed in a position of having to go into the streets.

Do I feel that it's a situation of racism? Yes, because before in my building there was an Asian, a "Morena" or mixed person, and an African American. And all of them are gone. I'm next, and who remains are white people. All of them are white -all of them. Each of them has bought their apartment, like a condominium.

One doesn't get a chance to get a good

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job and earn good money, not only to rent an apartment, but to buy an apartment, that's not our fault, it's lack of opportunity.

Some have accomplished it by working, eight or 16 hours a day like a donkey. But when you work like a donkey to buy a home, your children are in the streets without you knowing what they are up to. For me, my children are more important. I don't have a house, but I have two daughters that have made me feel very proud.

It's sad that this city has so many facilities for people with money -to build their houses, and even get tax breaks to construct them. And those same people of means can abuse others, throwing them in the street like garbage. This city allows it -that is what I want to say. We are nothing less than animals. If there's a dog or stray cat in the street, there's the SPCA, or people bring them into their homes. But we, human beings, we can't just go into the streets and just be grateful for that.



Nohemy Ortiz Photo by Gary Stenger

I know people have their own problems, but today what's happening to me could be happening to you tomorrow. It's an impotent frustration. Those like me, people of color, we have rights and should have some dignity and respect.

It's all a question of political convenience. That's the problem with the city and this state -that people who have money to contribute to political campaigns are the ones who benefit. Politicians say they are for the Latino community, but it's a lie. They only want our vote. It's a political, social, and economic question. We are sacrifices for others political convenience.

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Gentrification

Continued from Page 1

Commission has been nothing but a cash cow for developers...the lives working class families are being thrown away." But while he spoke supervisors Yee and Brown shared some kind of snack food and giggled over a private joke.

When Cynthia Martinez told the supervisors; "As a survivor of displacement I'm horrified at the amount of displacement Bryant Square will bring to the Mission." Supervisor Katz looked off in the opposite direction. Someone in back of the room noticed this and bellowed out "Dammit Katz don't you turn your back on her." Katz spun around glaring angrily in the general direction of her heckler.

Supervisor Mabel Teng, made no eye contact with the anti-BS speakers for two hours but read and shuffled around various papers in front of her. "She's doing a crossword puzzle," somebody muttered. Teng's shyness may have been due to the fact that earlier in the day, she introduced a resolution declaring June 17, Joe O'Donoghue Day, which her fellow board members passed unanimously. O'Donoghue, head of the archly pro-development Residential Builders Association was considered by all those who had come to oppose Bryant Square to be their mortal foe.

Teng did perk up later on to question Gerald Green about how Proposition M, a voter passed initiative limiting office space development, pertained to Bryant Square. Green went into some irrelevant detail on the matter but declined to comment on the subject of displacement that he said was "a bit long and complicated." It was however the main issue hundreds of angry people had just been debating for the last five hours. None of the Supervisors pressed Greene on the issue. Greene said only "The Planning Commission approved this development because the benefits out weighed the displacement." He neglected to say what the benefits were or who would reap them.

The final vote was 8 to 3 with Ammiano, Leno and Bierman giving BS the thumbs down. Supervisor Yaki whose dignity is always on the verge of being offended felt compelled to give a short speech denying that he and his colleagues were, as some speakers implied beholden to special interests. This at least provided comic relief for what was otherwise a dreary and tedious evening.

Afterwards outside the Supervisors' chambers, Richard Marquez confronted former Supervisor and now lobbyist for the dot-com industry Jim Gonzalez, positioning himself about a quarter inch from Gonzalez' face, he screamed "Asshole sellout!" loud enough to echo off the marble walls. Gonzalez withdrew at brisk pace.

As the anti-BS forces held an impromptu debriefing session a little further down the hall, to prepare for the community meeting with Gerald Green to take place in just two days. (The face to face with Green was a result of a July 7 demonstration in front of the planning department. A small delegation went inside unannounced and, after some discussion, convinced Green to come to a public meeting on gentrification in the Mission) "We've got to get two hundred people there or were through," said one organizer. Nobody disagreed it was crunch time.

The Mission's the bomb...

On Wednesday night, Horace Mann was packed literally to the rafters with well over 500 people. Two years ago a meeting with the city planning director would have

drawn a dozen or so policy wonks, a few property owners and a handful of the merely curious. Now, things are different. Longtime residents see the 'hood being gobbled up in 160,000-sq. ft. bites and know the planning department is supplying the silverware. The Horace Mann meeting drew business owners, tenants, artists, schoolteachers, seniors and youth of all ethnicities, and most of them were in a fighting mood. Some of them took up a chant: "The Mission's the bomb -stop the dot-com."

In a fiery speech, Sam Ruiz, director of Mission Neighborhood Centers, set the tone for what followed. "The approval of the Planning Commission of project after project without review of the social and environmental impacts can only be interpreted as acts of racism and conspicuous classism. We will develop our own plan one that preserves the diversity of cultures and protects our most vulnerable residents. We will join hands in protecting the interests, not of the affluent few but the majority," Ruiz said to thunderous applause. (Translating Ruiz' words into Spanish the translator turned dot-com into punto-com, pronouncing it almost as "puto", a male whore, eliciting a good deal of laughter.)

Gerald Green, Planning Commissioners Hector Chinchilla, Linda Richardson and Beverly Mills sat through this in stone-faced silence.

One speaker definitely got the undivided attention of Commissioner Chinchilla. Lucia Alvarez spoke of the stress experienced by herself and her family as they fought their eviction from 1345 Utah Street, an address that could very well be considered within the Bryant Square impact area. Alvarez then revealed that the attorney for the landlord was none other than Hector Chinchilla. Turning toward him, Alvarez said in Spanish, "Maybe, you don't have a heart." Chinchilla, who voted for Bryant Square, appears to be working in both the public and private sector to boot people out.

One young woman spoke about the effect of gentrification on families. "Rents are so expensive it forces us kids to quit school and work so we can stay here and still be part of this community and that's what I'm going to do. I'm going to help my mom pay the bills."

Arts groups were faring no better. Wayne Hazzard of Dancers' Group at 22nd and Mission said his organization had received a 400% rent increase. To pay that amount of increase Hazzard said they would have to sell tickets for \$60. Rene Yañez, a founding member of the Gallería de la Raza and Culture Clash and who is now facing eviction from his home of 22 years, condemned "developers compelled to buy politicians and Latino lobbyists to do their bidding."

Give me five

Renee Saucedo, director of the Day Labor Program delivered the Mission Anti-Displacement Coalition's list of five demands to Green and the Commissioners:

1. An immediate moratorium covering the entire Mission District on new market-rate housing and live/work units.
2. An immediate moratorium covering the entire Mission District on conversions and new construction of office space, dot-com space, and "business service" space.
3. Immediate abatement of illegal conversions, including the conversion of the Bayview Bank Building into a single dot-com facility.

4. A commitment to a community based planning process to rezone the Mission.

5. Re-program existing funds so that the re-zoning can begin immediately.

The housing moratorium may already be too late, almost every available piece of land being taken up for luxury condos and 650 units of so-called "live/work" units. The office, dot-com or business service moratorium, unless adopted quickly, may not be able to save the 850,000-sq. ft. already in planning and development. (This is the equivalent of two Transamerica Pyramids.) Rezoning would be a way to deal with the issue of rampant development in a systematic way rather than an exhaustive project by project slugfest a la' Bryant Square.

As Green got up to respond to these demands, he was informed by Saucedo that he had three minutes to speak, which drew some laughter since that is the time allotted members of the public addressing the planning commission.

The usually humorless Green said he was not surprised by the community's hostility, saying, "I came here expecting to be hung." He agreed to a community based planning process but deftly avoided the word rezoning. He agreed to go after the illegal conversions and said, regarding the eviction of 25 businesses and non-profits to make space for a single dot-com in the

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Bayview Bank Building. "We have already taken steps and will hold a hearing." (The owners of the Bayview Building are the notorious Cort family whose popularity in the Mission and even with other developers, is only slightly higher than the dog shit in Dolores Park. The dog shit is apparently gaining.)

On the two moratoriums Green fudged, "The Planning Department has no authority to impose a moratorium. We will refer the matter to the appropriate body." Green's three minutes ended and Hector Chinchilla got up to speak but was nearly drowned out by boos and catcalls when he attempted a folksy reference to himself as a humble neighborhood guy, "once again in my old middle school." When order was restored, Chinchilla explained that "The planning process is a process" -something most of the audience suspected all along.

"The planning commission does not have the legal authority to impose a moratorium," he added.

In fact, legislation pertaining to planning issues originates in the planning department, is approved by the planning commissioners, and then sent to the Board of Supervisors to become law. So, Green and Chinchilla's responses were more than a bit disingenuous; the planning department is the appropriate place to start. And start there they will. The Mission Anti-displacement Coalition is calling for a major mobilization at the next planning commission meeting on July 13, starting off with a rally at 1pm on the Polk Street side of City Hall. MAC can be contacted at 431-4210.

Among those attending the meeting was Andrew Bebee, CEO of Bigstep.com, a \$50 million enterprise that now occupies all of the Bayview Building and as such is the beneficiary of the Cort family's eviction of 25 local businesses and non-profits. Bebee told *New Mission News* he did not believe his company was illegally occupying the Bayview Building. He denied Bigstep had displaced any of the small businesses whose spaces Bigstep now occupy "It's more complicated than that," he said.

Asked what role he saw his company playing in the issues raised that evening, Bebee said "Well, if you're not part of the solution you're part of the problem." When pressed to be specific about how Bigstep was part of the solution Bebee said, "We've done some work with Open and Bay Area Video Coalition training at-risk youth, and we built a shelter." Bebee could not remember the name of the shelter or where it was. "Anything, I say now is going to sound vacuous," he said "I hope we can talk again in six months."

As the crowd filed out of Horace Mann, many were undoubtedly wondering if they'd still be living in the Mission in six months.

Melt down the conquistadors

By L. Newman Fuentes

The Arts Commission has proposed the relocation of two statues of an 18th century explorer and his patron to the landscaped median strip in front of Mission Dolores, at a cost of \$59,000. The equestrian statue of Juan Batista de Anza was a gift in 1967 from the governor of the Mexican State of Sonora, and the one of King Carlos III was a 1976 bicentennial gift to the city from Spain's current king, Juan Carlos. Both statues had originally stood on the southern end of Justin Herman Plaza, and were placed in storage with the onset of the mid-Embarcadero plaza construction project in the 1980s.

In 1776, de Anza was exploring California at the behest of King Carlos, and on June 29 of that year he ended up on the edge of a lake, which they called *Lago de los Dolores* (Lake of the Sorrows). Within decades the near extinction of the entire local population was accomplished.

According to Debra Lehane, the Commission's director for the civic art collection, hours of research went into ensuring that Mission Dolores was the proper site for the two statues. Enthusiastic support came from the Spanish and Mexican Consulates, and the Friends of Anza organization, as well as Brother Guire Cleary of the Episcopal order of St. Francis, curator of Mission Dolores. The supervisors' were expected to approve the project and the statues were to be sunk in new soil by July.

Public outrage came from those who objected to honoring those who were responsible for mass genocide. Relocation of the statues to the Mission is inappropri-

ate if one considers the present political ambiance alone, and perhaps adds insult to injury because they symbolize a "reconquest" of the neighborhood, in light of the ravages of gentrification now occurring here. A house at de Anza's first camp site at Albion and Camp Streets is currently on the market for a million bucks.

Public art impacts our environment. In cultural terms, it defines how we see ourselves and others in the surrounding landscape and tempers the emotions of people who come in contact with it. Perhaps the Arts Commission is merely seeking to appeal to those looking for the Mission Revival aesthetic, minus the Latinos.

Two hundred years ago de Anza opened a door which many have passed through at different points in time. Today we are all fighting for life, liberty and the pursuit of happiness. The Arts Commission seems determined to impose these statues on us one way or the other and the Supervisors Transportation and Land Use Committee has decided to bring opponents and proponents together to work out a mutually satisfactory solution.

The statues may gain some appreciation if they were placed in the Presidio. We can't leave them in storage, these chunks of metal taking up space—it wouldn't be fair to all those human beings who have been or are now facing evictions from their homes throughout the Mission. Just as swords have been transformed into plowshares and guns into artwork, I think we should melt these statues down and remake them into new sculptures that would honor those who were displaced by the Spanish, Mexicans, and American colonizers of Northern California.

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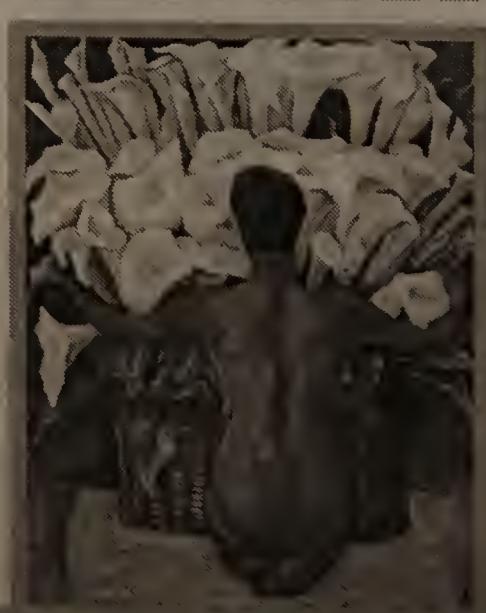
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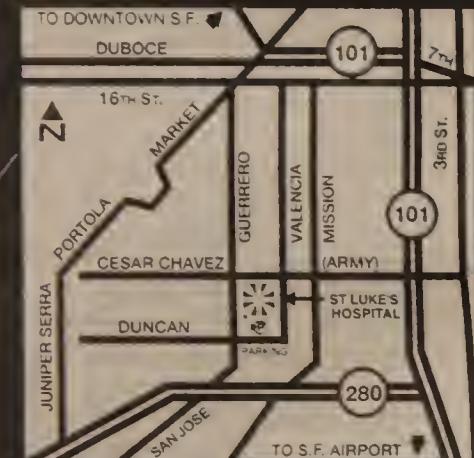


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Gentrification in the Mission District subject of UC study

Review and commentary by Judy West

A recent UC Berkeley masters study in city planning, *Gentrification in San Francisco's Mission District: Indicators and Policy Recommendations*, looks at gentrification in the Mission in the context of two other urban neighborhoods like ours, and offers insightful recommendations to prevent displacement before it is too late. The information could not be more timely in light of community organizing efforts underway in the Mission. The author, Simon Alejandrino begins with the recognition that the Information Technology Revolution, which is driving today's economic forces, is a global issue, and the displacement of low-income communities is not unique to San Francisco.

Alejandrino reviewed the Mission and two comparable neighborhoods: Manhattan's Lower East Side and Chicago's West Town. All three are examples of historically working class communities in close proximity to more affluent urban centers, which experienced "white migration" away to the suburbs in the 1940s after WWII, followed by an influx of Latino populations. During the 1960s and 70s the steady decline of manufacturing jobs added to the abandonment of these areas and caused them to suffer significantly from neglect and divestment.

Like San Francisco in the late 70s and 80s, each city was affected by a surge in the economy and a wave of gentrification. The new households documented during this period showed the following trends: more white, more educated and wealthier; they were also younger and came with fewer children. The 1987 stock market crash finally helped curb the real estate boom in each of the cities, but by the mid 90s things were booming again across the spectrum. The *New York Times* recently reported former industrial buildings there were being converted into rental apartments priced as high as \$3,000 per month for a 450-square foot studio. And we thought it was bad here!

Alejandrino documents disproportionate increases in the housing values, rents, eviction rates and business growth trends in the Mission, relative to the rest of the City; all of which are indicators that gentrification is in full swing. (See tables)

He reports that in SF only one housing unit was created for every 3.4 new jobs over the last decade; the worst ratio in the nine-county Bay Area. Even relatively affluent people have difficulty finding reasonably priced housing, and are now encroaching on once working class neighborhoods like the Mission, forcing low-income residents into more marginal neighborhoods or to other cities entirely. With no new homes for the new immigrants, they have set off a wildfire of rising housing costs throughout the Bay Area. And affordable housing developers cannot keep up with the displacement.

Why is gentrification occurring in the Mission in particular?

Despite rising housing costs, the Mission remains relatively affordable compared to other SF neighborhoods. The Mission has excellent auto and transit access, and the combination of Latino culture and a strong artist presence gives the Mission a unique cultural identity attractive to young urbanites. Most importantly, due to an extremely low percentage of owner-occupied households, the existing population is particularly susceptible to displacement by new immigrants who can afford to own homes.

Surprisingly, Alejandrino misinterpreted the land use changes in the Northeast Mission Industrial Zone (NEMIZ) which have been moving rapidly from manufacturing (drawing upon employees from the existing population) toward the Information Technology Industry (which is attracting upscale new immigrants). He stated that there were no major changes to land use, but also concluded that zoning in the NEMIZ which allows Live/Work units was responsible for attracting the affluent households to the area. He completely missed the cause and effect relationship between new office development, which has created the demand for upscale housing.

Other responses to gentrification

In the Lower East Side of New York City a Joint Planning Council was formed, made up of housing and community organizations, which negotiated an agreement with the City to use funds raised from land sales to market-rate housing developers to subsidize non-profits in rehabbing city-owned tenements. They also created an "urban homesteading" program to help low-income residents acquire and renovate abandoned buildings, typically owned as cooperatives.

There was far more publicly-owned, vacant land in the Lower East Side than exists in San Francisco which could be distributed by city government. But the concept of selling public land to private developers and using the proceeds to help non-profits and residents purchase and renovate buildings is still valid.

In West Town, Chicago a coalition of community organizations crafted an affordable housing plan and property tax measures to address displacement. The tax reform strategies included tax breaks for owners who rented their buildings at affordable rates and a revolving loan fund where low-income homeowners can borrow against their tax bill and pay it back upon the sale of the property. California tax laws are significantly different from Chicago's, such that tax incentives here would be effective only on properties with recent sales (and high taxes).

Recommendations

Alejandrino did offer many recommendations to help community organizers and policy makers craft viable solutions. Given that change is already in full swing, he urged that we advocate turning the influx of capital coming into the Mission to the neighborhood's advantage. He cautioned that simply opposing all development is a futile and narrow approach. New office projects can set aside affordable space for community service organizations, and commit to train, hire and retain low-income Mission residents.

Increased fees can be attached to new projects, which can be directed specifically to the Mission. The \$8 million collected from office developments from 1985-1998 under the current system, resulted in only 255 residential units scattered across the city. The fees collected from Bryant Square will result in only 20-30 units of affordable housing while increasing the demand many times more.

Alejandrino also urged adopting a pro-active, rather than reactive stance to displacement. It was June of 1998 when the *New Mission News* ran its first story on the threat of office expansion in the Mission. But everyone was focussed on Live/Work lofts, and it wasn't until the

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Housing Cost Trends, Mission and San Francisco

| | 1997 | 1998 | 1999 | % Change 97-'99 |
|----------------------------|-----------|-----------|-----------|--------------------|
| Mission Median Sales Price | \$235,000 | \$323,000 | \$381,000 | +62% |
| SF Median Sales Price | \$332,500 | \$379,000 | \$407,000 | +22% |
| | | | | |
| Mission Average Rent 2BR | \$1,330 | \$1,563 | \$1,678 | +26% |
| SF Average Rent 2BR | \$1,714 | \$1,869 | \$1,992 | +16% |

Commercial Real Estate Trends

| | | | | | % Change |
|------------------------|------------------|--------------|--------------|--------------|----------|
| | | 1997 | 1998 | 1999 | 97-'99 |
| Number of Transactions | Mission District | 9 | 8 | 16 | 78% |
| | San Francisco | 62 | 77 | 87 | 40% |
| Price per Sq. Ft. | Mission District | 76 | 49 | 103 | 36% |
| | San Francisco | 135 | 117 | 142 | 5% |
| Total Sales Volume | Mission District | \$4,170,794 | \$7,770,882 | \$13,389,000 | 221% |
| | San Francisco | \$49,727,353 | \$67,305,470 | \$75,032,000 | 5% |

Source: Metroscan; Griffin 1999.

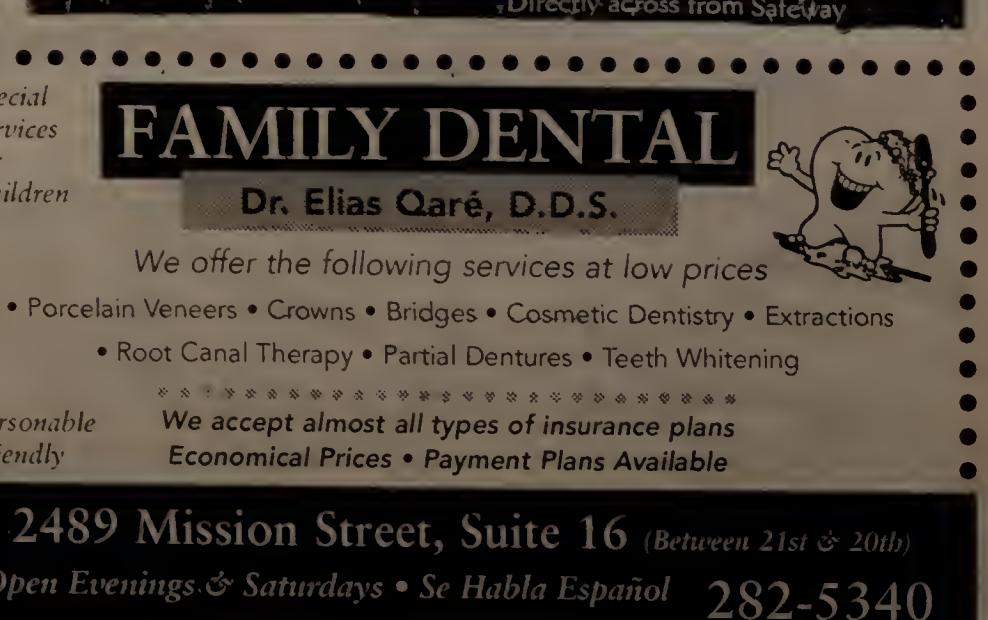
Planning Department had finalized their recommendation on Bryant Square that people woke up to what was really going on. One could argue that allowing construction of upscale lofts for the high-tech immigrants could prevent these same people from displacing families from rental units; but until we focus on long term solutions we get stuck in a defensive and reactionary stance against everything.

Anti-gentrification Zones are another idea, where greater resources are committed for homeownership programs and affordable housing development. A Fund can be created which is capitalized through developer fees and matching grants, supporting projects located in the specific geographic area. Alejandrino's description of how this Zone, Fund and Programs would function sounds very much like a Redevelopment Agency structure which has historically not been well received in the Mission. But given the right organizational structure to ensure adequate community representation, this may be the only way to fuel enough affordable housing to make any real difference in the Mission.

Homeownership Resources

Home buying may seem out of the question for most residents, but households can partner to purchase a home or flats together, which can be particularly appropriate for extended Latino families. San Francisco currently has a powerful *down-payment assistance* program (DALP) which was recently expanded to offer \$100,000 loans with no payments to low & moderate income, first time homebuyers. This money is paid back in 40 years or when the property is sold in the future. The profit on the property would be shared with the City. Of the 67 households who got these loans in 1999, only 4 were in the 94110 zip code. The lion's share reportedly went to 94112, which includes the Excelsior, Oceanside and Ocean View. *Land Trusts and Limited Equity Coops* are examples of ownership structures (alternatives to condos) where non-profits can assist in the purchase of buildings and build in provisions to help tenants become homeowners with limits on future resale profits.

Affordable Housing Development by government subsidized developers requires significant public funds when expected to build entirely new buildings. The lack of affordable land presents the greatest obstacle to these developers, and the slow development process simply cannot produce enough units to meet the increasing demand. Additional subsidies or changes in the financing structure of affordable projects may be required to have a meaningful impact in today's real estate climate. San Francisco's *Inclusionary Housing Program* requires 10% of new housing units be made affordable when proposed in zoning districts which require Conditional Use approval.





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For even as these one-time working class heroes cool their heels in the unemployment line, the long wait for their handouts providing them with ample time to reflect upon the foolish personality traits—the bovine lack of initiative and the mulish refusal to reinvent themselves—that have brought them to such a sorry pass, we should not forget that they too have an important role to play in the global marketplace.

I was reminded of this recently when I decided to buy a new Mercedes M-Class SUV in time for this year's Burning Man Festival. Like Burning Man, this exciting new executive transportation solution strikes a perfect balance between contrasting esthetic paradigms: an aura of rugged, off-road self-reliance tempered by the hip, post-modern sophistication that is such a core value of the new digital elite. What better way to travel to the favored vacation destination of the Silicon Valley "in" crowd, than in the Valley's most sought-after vehicular status symbol?

I had negotiated a great price, yet closing the deal would prove to be a test of my business acumen. While I certainly didn't want to pay in installments like some over-leveraged, middle-management wage-slave, the anemic state of the Nasdaq made the prospect of raising money by cashing in stock options equally unappealing. In solving my dilemma, I'm proud to say that I drew on the leadership qualities

that have enabled me to stay so far ahead of the curve in today's ever-changing business climate.

Foremost among these qualities is an ability to think outside the box. For many of you, no doubt, news of rising unemployment is cause for concern, reason to start worrying that the mind-numbing, \$35,000-a-year job in which you've subsisted for the past ten years could suddenly disappear, leaving you without any means of feeding and clothing those snot-nosed brats you inflicted on the gene pool.

Yet corporate thought-leaders like myself are possessed of a penetrating vision that enables us to identify opportunity, even in the face of economic adversity. Hence when the Labor Department issued its latest unemployment report, showing an unexpected 6.1% surge, I anticipated that my fellow visionaries would respond to this news—which was sure to discourage Mr. Greenspan from raising interest rates—with bullish enthusiasm. Thus, thanks to the efficiency of online brokerage, the convenience of real-time stock quotes, and the timely downsizing of a few hundred thousand semi-skilled drones, I was able to sell my options at a three month high and raise the cash to purchase my dream machine.

So if any of America's unemployed happen to be reading this column, they should take comfort in the knowledge that their existences are not completely devoid of purpose. As the story of my new Mercedes shows, the global economy's healing touch—its all-encompassing embrace, which links the fates of the richest and poorest, the best and the worst of us—can redeem even the useless lives of our nation's jobless: for by their very failure to provide for themselves and their loved ones, they are helping create wealth-building opportunities for us, their moral and social superiors.

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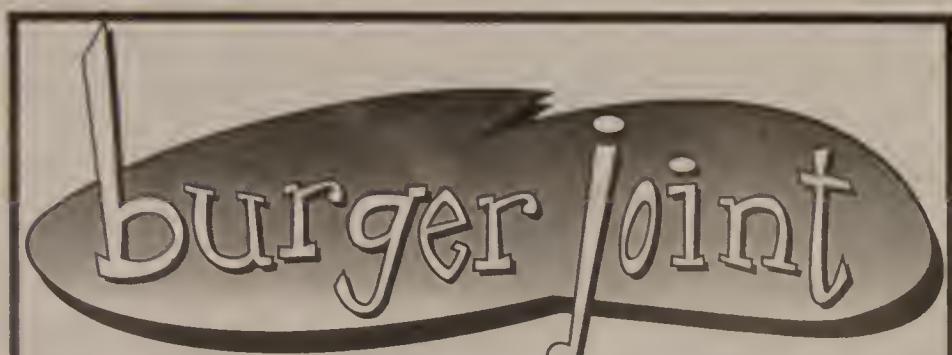


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| Accounting (Financial) | 74313 | 3.0 | MW | 6-9 p.m. | 880 Clay | HIV/STD Prevention | 74016 | 3.0 | T | 4-7 p.m. | Cloud 332 |
| Advanced Design | 70282 | 3.0 | MW | 12-3 p.m. | Visual Art 102 | Homosexuality in Film | 74115 | 3.0 | W | 6:30-9:30 p.m. | 1220 Noe 110 |
| Advertising & Design | 74056 | 2.0 | TTh | 6:30-9:30 p.m. | Bungalow 209 | Hotel Front Office Opr | 70048 | 3.0 | Sat | 8-4 p.m. | 1800 Oakdale 402 |
| African Amer Art Hist | 70158 | 3.0 | TTh | 10:30-12 p.m. | 1800 Oakdale | Internet Journalism | 72997 | 3.0 | T | 7-10 p.m. | Library 209 |
| African Amer Art Hist | 74191 | 3.0 | T | 6:30-9:30 p.m. | 1800 Oakdale | Internet Research | 73392 | 3.0 | Sat | 10-12 a.m. | Library 414 |
| African Amer in US | 70039 | 3.0 | T | 5:30-8:30 pm | 1800 Oakdale 410 | Jazz History | 74198 | 3.0 | M | 6:30-9:30 p.m. | 1800 Oakdale 418 |
| Air Cond & Refrigeration | 74031 | 2.0 | T | 7-10 p.m. | Science 113 | Keyboard Harmony | 73252 | 1.0 | T | 3:30-6:30 p.m. | Arts 215 |
| Aircraft Maint (Intro) | 70003 | 8.0 | Daily | 7:30-10:30 a.m. | 5F Airport | Keyboarding (Typing) | 73375 | 1.0 | Daily | 8:15-10:15 a.m. | 1860 Hayes 222 |
| Aircraft Maint (Intro) | 70004 | 8.0 | Daily | 10:30-1:30 p.m. | SF Airport | Latin Amer Folk Dance | 74269 | 1.0 | M | 5:30-7:30 p.m. | 1800 Oakdale 413 |
| Algebra (Elem) | 70050 | 3.0 | MW | 1-3:30 p.m. | 1800 Oakdale 507 | Lesbian/Gay Culture | 70079 | 3.0 | T | 6:30-9:30 p.m. | 1220 Noe 107 |
| American Civilization | 70188 | 3.0 | MWF | 11-12 p.m. | Art Ext 187 | Libraries Intra | 70883 | 3.0 | M | 6-9 p.m. | Library 414 |
| American Government | 72178 | 3.0 | MWF | 1-2 p.m. | Art Ext 188 | Manufacturing Process | 71539 | 3.0 | TTh | 6-9 p.m. | Science 3 |
| American Government | 72191 | 3.0 | T | 2-5 p.m. | Art Ext 188 | Manoprinting | 70331 | 3.0 | MW | 9-12 p.m. | Visual Art 107 |
| American Government | 72201 | 3.0 | W | 6:30-9:30 p.m. | Art Ext 188 | Multicultural Theatre | 73274 | 3.0 | MWF | 11-12 p.m. | Diego Rivera Theatre |
| American Literature | 72294 | 3.0 | MWF | 10:11 a.m. | Art 311 | Musi Appreciation | 72739 | 3.0 | T | 7-10 p.m. | Arts 216 |
| Ancient Art Latin Amer | 70270 | 3.0 | TTh | 9-10:30 a.m. | Visual Art 115 | Musi Fundamentals | 72566 | 2.0 | M | 7-10 p.m. | Arts 135 |
| Arithmetic Review | 73041 | 3.0 | W | 6-9 p.m. | 1860 Hayes 226 | Newspaper Design | 73870 | 2.0 | T | 9-12 p.m. | Bungalow 209 |
| Ballroom Dance | 74277 | 1.0 | M | 7:30-9:30 p.m. | 1800 Oakdale 413 | 19th Cent Romantic Music | 72727 | 3.0 | TTh | 9:30-11 a.m. | Arts 132 |
| Basic Camp & Read I | 74374 | 3.0 | MW | 6:30-9:30 p.m. | 1800 Oakdale 507 | Offset/Digital Printing | 74127 | 3.0 | TTh | 9-1 p.m. | 106 Bartlett 109 |
| Basic Camp & Read II | 74375 | 3.0 | MW | 6:30-9:30 p.m. | 1800 Oakdale 509 | Offset Press Operations | 72963 | 3.0 | Th | 9-1 p.m. | 106 Bartlett 301 |
| Basic Design | 70281 | 3.0 | MW | 6:30-9:30 p.m. | Arts 103 | Photojournalism | 73855 | 3.0 | Th | 9-12 p.m. | 800 Mission 718 |
| CAD-3D Modeling (Adv) | 71573 | 2.0 | W | 6-10 p.m. | Cloud 213 | Plane Surveying | 73169 | 3.0 | T | 7-9 p.m. | Science 143 |
| Child, Family & Community | 72032 | 3.0 | T | 1-4 p.m. | 940 Filbert B1 | Plumbing Systems | 74032 | 3.0 | Th | 7-10 p.m. | Science 113 |
| Chinese Brush Painting | 74193 | 3.0 | TTh | 3-6 p.m. | Arts 103 | Principles of Economics | 72068 | 3.0 | MWF | 2-3 p.m. | Cloud 259 |
| Clothing Study I | 73112 | 3.0 | Th | 5-10 p.m. | Batmale 205 | Principles of Economics | 72078 | 3.0 | W | 7-10 p.m. | Arts Ext 261 |
| Color Photo Printing (Int) | 73741 | 4.0 | TTh | 1-4 p.m. | Bungalow 216 | Principles of Economics | 73183 | 3.0 | Th | 7-10 p.m. | 800 Mission 718 |
| Computer Aided Drafting | 71564 | 3.0 | TTh | 8-11 a.m. | Cloud 218 | Product Finishing (Printing) | 72953 | 2.0 | W | 1:30-4:30 p.m. | 106 Bartlett 301 |
| Computer Maint/Repair | 71527 | 2.0 | W | 12:30-4:30 p.m. | Science 37 | Psych Sexual Minorities | 74112 | 3.0 | T | 6:30-9:30 p.m. | 1220 Noe 102 |
| Cooking (International) | 73111 | 2.0 | TTh | 9-11 a.m. | Batmale 203 | Queer Cinema in 1970s | 74317 | 3.0 | Th | 6:30-9:30 p.m. | 1220 Noe 233 |
| Costume, Makeup (Intro) | 72885 | 3.0 | TTh | 7-10 p.m. | Arts 234 | Sculpture (all levels) | 74388 | 3.0 | MW | 1-4 p.m. | Ft Mason 103 |
| Digital Printing/Publishing | 73887 | 3.0 | MW | 9-12 p.m. | 106 Bartlett 109 | SF Opera Preview | 72740 | 3.0 | Th | 6:30-9:30 p.m. | 1220 Noe 203 |
| Directing for Theatre | 73562 | 3.0 | W | 7-10 p.m. | Bungalow 223 | Survey of Lit. in English | 72306 | 3.0 | MWF | 11-12 p.m. | Arts 314 |
| Drawing (Int) | 74195 | 3.0 | TTh | 1-4 p.m. | Ft Mason 207 | Stage Band | 72765 | 1.0 | W | 2-5 p.m. | Arts 132 |
| Early Childhood Curriculum | 70042 | 3.0 | M | 6-9 p.m. | 880 Clay | Textile Analysis | 72933 | 3.0 | M | 12-3 p.m. | Batmale 208 |
| Early Childhood Program | 72022 | 3.0 | W | 6-9 p.m. | 880 Clay | Theatre (Intra) | 74133 | 3.0 | MWF | 10-11 a.m. | Diego Rivera Theatre |
| Early Childhood Program | 74119 | 3.0 | T | 9-12 p.m. | 940 Filbert B1 | Theatre (Intra) | 74134 | 3.0 | TTh | 9:30-11 a.m. | Diego Rivera Theatre |
| East Asia Calligraphy | 73419 | 3.0 | Sat | 9:30-12:30 p.m. | Arts Ext 267 | Theatre Perform Projects | 74130 | 3.0 | M | 7-10 p.m. | Bungalow 223 |
| East Asia Lit in Film | 74055 | 3.0 | M | 6:30-9:30 p.m. | Cloud 312 | Theatre Production | 74131 | 3.0 | MWF | 9-10 a.m. | Diego Rivera Theatre |
| Electrical Sys (Basic) | 70005 | 8.0 | Daily | 7:30-10:30 a.m. | SF Airport | Traditional African Music | 72726 | 3.0 | TTh | 12:30-2 p.m. | Diego Rivera Theatre |
| Electrical Sys (Basic) | 70006 | 8.0 | Daily | 10:30-1:30 p.m. | SF Airport | Traditional Chinese Medicine | 73473 | 3.0 | T | 6-9 p.m. | Arts 135 |
| English Grammar | 73358 | 4.0 | Daily | 8:15-10:15 a.m. | 1860 Hayes 226 | Tragedy Dramas of Greece | 72123 | 3.0 | W | 7-10 p.m. | 880 Clay |
| ESL Accent Improve | 73735 | 2.0 | Sat | 9:30-12:30 p.m. | Arts Ext 185 | 20th Century US History | 71719 | 3.0 | MWF | 8-9 a.m. | Science 309 |
| ESL Accent Improve | 73871 | 2.0 | T | 6-9 p.m. | 800 Mission 621 | 20th Century US History | 73185 | 3.0 | Th | 6:30-9:30 p.m. | Batmale 553 |
| ESL Composition (Adv) | 72016 | 3.0 | Sat | 9:30-12:30 p.m. | Arts 210 | Univ Read & Comp | 74370 | 3.0 | M | 6:30-9:45 p.m. | 3351 23rd Street |
| ESL Composition (Adv) | 72013 | 3.0 | MWF | 2-3 p.m. | Arts 212 | US History | 72102 | 3.0 | MWF | 8-9 a.m. | 1800 Oakdale 506 |
| ESL Composition (Elem) | 71561 | 3.0 | W | 6:30-9:30 p.m. | 3351 23rd St. | US History | 72111 | 3.0 | MWF | 11-12 p.m. | Arts 303 |
| ESL Composition (Int) | 71839 | 3.0 | MWF | 2-3 p.m. | Arts Ext 185 | US History | 72115 | 3.0 | MWF | 1-2 p.m. | Cloud 257 |
| ESL Composition (Int) | 71844 | 3.0 | W | 6:30-9:30 p.m. | 3351 23rd St. | US History | 72136 | 3.0 | Th | 6:30-9:30 p.m. | Cloud 261 |
| ESL Composition (Int) | 73425 | 3.0 | Sat | 9:30-12:30 p.m. | Cloud 269 | US History | 73106 | 3.0 | T | 6:30-9:30 p.m. | Arts 313 |
| ESL Composition (Int) | 71838 | 3.0 | TTh | 2-3:30 p.m. | Arts Ext 262 | US Indian History | 72101 | 3.0 | MWF | 10-11 a.m. | 450 30th Ave |
| ESL Editing (Adv) | 71601 | 1.0 | MW | 12-1 p.m. | Cloud 222 | US Women's History | 72098 | 3.0 | W | 6:30-9:30 p.m. | Arts Ext 188 |
| ESL Editing (Adv) | 71817 | 1.0 | M | 6:30-8:30 p.m. | Arts Ext 182 | US Women's History | 72100 | 3.0 | T | 6:30-9:30 p.m. | 800 Mission 818 |
| ESL Grammar (Adv) | 71550 | 2.0 | MWF | 2-3 p.m. | Arts Ext 186 | View Camera | | | | | |



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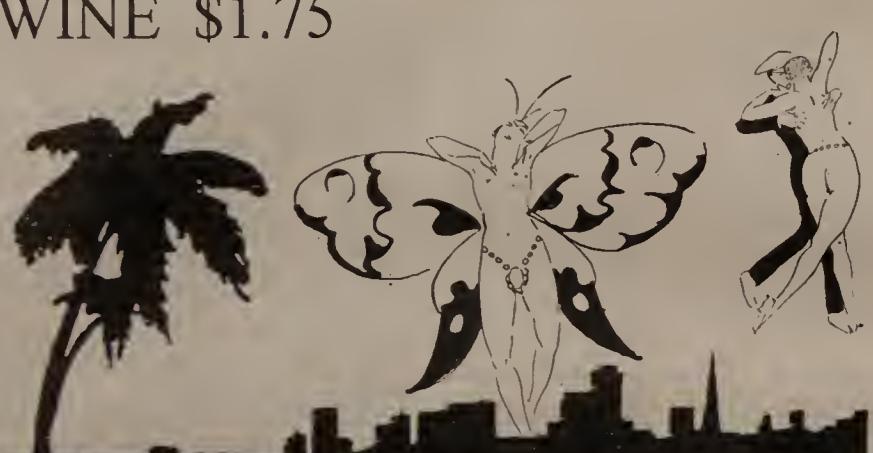
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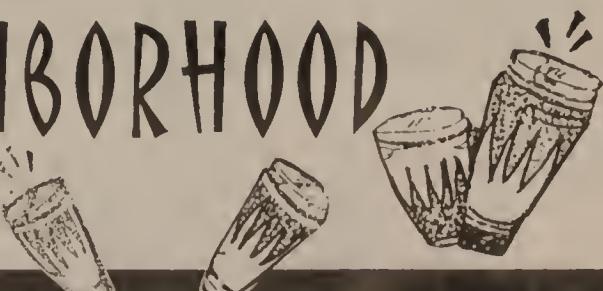
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NEIGHBORHOOD BEAT



Tio Yeye



"Project:Home" is evicted. Photo by Gary Stenger

Wall space wanted

On June 7, muralists Aaron Noble and Ellen Rodgers working on just fifteen days notice disassembled their award winning mural, Project: Home, to accommodate the demolition of the Holy Family Day Home. Project: Home, named Best Collaborative Mural of 1999, is now homeless. Collaborating artists included developmentally disabled adults from Creativity Explored and poor and homeless children.

Noble and Rodgers are looking for a new site for the work, which is made up of a number of plywood cut outs. They are hoping to find a child-related site such as a school or daycare center with a wall five feet high by sixty feet long. If you can help them out, call Aaron at the Clarion Alley Mural Project at 863-1860.

Second Annual North Mission

Town Hall Meeting

By Neil G. Greene

As summer peers around spring's vanishing steps and the artists pack up their paints and palettes for the big move to the East Bay, and activists get ready to yell, or sit, or stand or fight, the second annual Town Hall meeting welcomed in the new political season on June 10th at the Roxie Theatre.

The venue provided a down-home feeling, with activists, supervisory candidates, and curious citizens huddled in the Roxie. Edible treats and coffee offered up by local merchants helped to draw in about 75 of the hungry, the curious and the dedicated

Within the dimly lit theater, shrouded by an image-less movie screen and handmade poster reading "Building Community Bridges," facilitators Oscar Wolters-Duran and Patricia Ramirez hosted the meeting for interested community members and organizations. Both Duran and Ramirez are members of the 16th Street/North Mission Neighborhood Association - a coalition of residents, merchants, artists and service providers who seek to preserve and promote cultural, social, and economic growth in the North Mission community.

Sylvie LeMer, owner of Ti Couz restaurant at 16th St. and Valencia hoped

this year's meeting would enable the Mission to find a stronger voice. LeMer sought ways to deal with change that is occurring at such a rapid pace that many people are being prohibited from living and working in the neighborhood. Others in attendance hoped to voice their concerns and organize coalitions dedicated to combating developments deemed detrimental to the Mission's cultural and social welfare.

The event began with updates from last year's Town Hall Meeting - noted for its large attendance and vocally energized audience. Some accomplishments of the past year included the provision of affordable housing for Apollo Hotel tenants, and the success of the Mission SRO Collaborative in fighting illegal evictions from residential hotels. Also, a site was secured for a new children's park on Hoff Street, and the Columbia Park Boys and Girls Club was able to continue providing valuable services for children in the community.

Despite these accomplishments, this year's agenda has grown in both scope and urgency. The following list of simmering, but soon to be boiling political activities, groups, and are in search of recruits, support and allies.

Mission Planning Council seeks to bring together non-profits and others to have a forum to discuss issues concerning the Mission. They hope to form a critical mass of smaller groups that will act on issues throughout the community.

Neighborhood Theater Initiative would provide discounted theater rates for individuals that qualify.

Petition for BART to stay open until 2 am. A long-term vision for merchants that are losing workers who cannot commute on BART past 12am.

16th Street BART Plaza Renovation would make the BART street station more user friendly and safer.

Resource Center for the Homeless (not a shelter) is seeking a site.

Redstone Building/Tenants Association seeks to preserve the Redstone Building from development speculation and have it remain a base for community service businesses and organizations.

Mission Anti-Displacement Coalition seeks to involve community members in resistance to displacement.

As the meeting drew to a conclusion, people became anxious to leave with goals and strategies for the coming year. They would have accomplished more had time constraints not curtailed the discussion. Before the end of the meeting, audience members began calling out suggestions from their seats, and the pulse picked up in the room. Someone declared that more people need to get involved, and that Mission residents and the city at large must ask themselves "Do you care what's happening?"

The meeting's inability to come to consensus on a single issue did not stifle the spirit of the attendees, who agreed that in order to heighten organizational effectiveness, the town hall sessions need to be conducted quarterly. Although there has been no scheduled time or date for the next Town Hall gathering, the 16th Street/North Mission Neighborhood Association will hold a meeting on July 11th, from 8:30-10am at Centro del Pueblo, 474 Valencia St., 2nd floor auditorium. You can reach them for further information or contacts at (415) 332.5800 x116.

CASA: Infants and Toddlers Demonstration Project

The San Francisco Court Appointed Special Advocate (CASA) is launching a demonstration project to determine whether or not the assignment of CASA volunteers to infants and toddlers facilitates their successful early permanent placement. CASA volunteers advocate for and mentor to abused and neglected children under the Juvenile Dependency Court jurisdiction and living in foster care.

During the next three years, specially trained CASA volunteers will be assigned to children age 0-3. The California CASA Association will track certain data from those children with a comparison group in hopes of demonstrating that use of a CASA advocate on such cases will enhance earlier permanent placements for children in the CASA program.

Usually, CASA volunteers are assigned to infants and toddlers only on rare occasions.

There are simply too few volunteers and too many kids in the system and priority was given to school-age children who needed both an advocate and a mentor.

Recent changes in the law will greatly impact families in dependency, especially those with children under three years of age.

When a child enters the dependency system, the law requires DHS to provide services to the child's parents or guardians to promote reunification of the family. Before, families were given 12 to 18 months to utilize the offered services and work constructively towards solving the problems that led to the dependency. Now the legislature has determined that parents of infants and toddlers (age 0-3) will only receive six months of services (instead of 12 to 18 months) except in exceptional circumstances. This law is an attempt to focus on the importance of early childhood bonds and nurturing and to minimize disruption of important attachments.

The new law requires DHS to investigate alternative permanent homes (preferably with relatives or members of a child's extended family) simultaneously with reunification efforts.

These shortened timelines can place incredible stress on an already stressed family. Substance abusing parents are especially vulnerable to this legislation since recovery is difficult to achieve in such a short time period. But research increasingly demonstrates that infants and toddlers need to have safe and stable homes. They deserve to have a permanent family and a quick exit from the dependency system.

CASA's goal is the permanent reunification of infants and toddlers with their families, or placement in adoptive homes or in guardianships, so that their length of stay in the dependency system is shortened. As always, CASA's focus is on the best interests of the children.

CASA advocates gather and provide useful information about the child and family to the DHS Child Welfare Worker and the Court. CASA hopes that their efforts in the Infant and Toddler demonstration project cases will foster a closer relationship with DHS, and strengthen the role of CASA advocates as members of a team of people trying to assist children and troubled families.

Volunteers interested in working with the Infants and Toddlers Project should call CASA at (415) 398-8001.



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Proposition 21 and Parks

By the Parks Task Group of Mr. Tucker's 3rd period geometry class at Balboa High School

It's a hot Friday afternoon. You just got out of school and want to play some ball with your friends. You just want to chill because it's been a long week at school. Finally, you get some wind-down time. So, you're playing ball and having a great time. You laugh when you see your friend trip on his shoelace, and you feel the rush when you score. Either way, it doesn't matter: you all are down for each other.

There's some stuff going on in front of the park though. You can see this because there's a whole gang hanging out at the front of the park. They look like they're waiting for someone or something. But since you don't want to incriminate, you just think, "Whatever." All of a sudden there's a loud ruckus, shouts and whatnot. The group disperses and a car screeches away. You think, "Damn. What's going on?" What follows then is the evacuation of the park. Apparently, someone in a car had pulled out a gun.

This is what Marvin, a sophomore at Balboa High School, experienced one afternoon when he was at his neighborhood park playing some b-ball. For Marvin, not only was his basketball game disrupted but also his outlook on his community.

Although some would argue that legislation like Proposition 21, the Juvenile Crime Bill, would indefinitely curb incidents of youth violence and crime, students like Marvin would beg to differ. Although he experienced first hand the confusion and negativity of "youth crime," he, like countless numbers of youth,

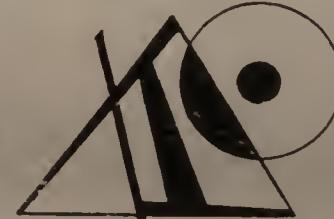
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Guest Opinion

believes the passage of Prop 21 was a grave example of adult's criminalization and misunderstanding of young people. How can our government support the prison industrial complex and not education?

Not only does Prop 21 affect youth in general, but it targets communities of color, such as the Mission, where "gang activity" is perpetually stigmatized with connotations to color.

Community activist, Kaira Espinoza, shares her views on how the passage of Prop 21 will affect the youth in the Mission district: "I know that gangs are a problem, but Prop 21 is not the solution. Prop 21 is simply another attack on Latinos. When people say the word 'gangs,' they think of Latino gangs. Youth need parks, community programs, mentors and leadership positions." And adults need to realize that we have a voice, minds and hearts. Hear us - don't fear us!

It is only natural for young people to want recreational centers that are clean and safe. They do not want to be cited for loitering or being suspicious if they are hanging out in front of a park that was, theoretically, built for their enjoyment. If there were better facilities, young people wouldn't be as inclined to walk the streets and sometimes act out their boredom. Prop 21 only deters youth development by compounding their dread of, and submission to authority.

Funds that should go to youth development programs are going into the pockets of those that are looking out for their own misguided moralistic agendas. The youth along with people of color are the prime scapegoats for California's woes; however, youth of color carry the heavier burden. Like a scary symphony, the orchestra of youth and adult is an inharmonious one being conducted by the same powers that be. If the same energies (a.k.a. money) dedicated to imprisoning youth were applied to celebrating youth, imagine how the conditions of your schools and our parks would change.

Join in on the fight. Check out <http://www.50megs.com/prop21/>, a site built by Balboa High School sophomores dedicated to revealing the cold hard facts about Prop 21 and repealing this legislation.

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MISSION DISTRICT CALENDAR



JULY

5

WEDNESDAY

When pets don't come back - Once again Dr. Betty Carmack leads her support group for the grieving owners of departed critters. SF/SPCA 243 Alabama, 7:30pm, free. 554-3050.

6

THURSDAY

J! - Jay the Juggler juggles stuff for your amusement. Mission Branch Library, 300 Bartlett, 4pm, free. 695-5090.

7

FRIDAY

So whadda ya think? - The Mission Cultural Center programming committee meets to discuss next semesters events. The public is invited to attend. Mission Cultural Center, 2868 Mission, noon, free. 821-1155.

The city's no place for women my boy but pretty men go there - Opening reception for *Prettytown: Queer Americana in San Francisco*, a group show on the dual themes of artistry and alternative lifestyle. Show runs through August 4, when the ESP Gallery closes for good. ESP, 305 Valencia @14th St., 7-11pm, free. 252-8191.

Let the los juegos begin - Play, Lotería, a Mexican Bingo style game involving riddle solving and (unlike Bingo) some thinking. Artbeat Gallery, 3266 21st St, 7:30pm, free. 643-8721.

Another wine and cheese op - Limited Editions, a group show with a variety of printmaking techniques including monoprint, etchings, screenprint and linocut. Show runs through July 30. City Art Cooperative Gallery, 828 Valencia, 7pm, free. 824-7286.

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ARTIST OPENING RECEPTION

SAT • July 8 • 5-7pm

Artist Talk: "INTERRUPTIONS"

Eugene Rodriguez will discuss gender roles in the Latino family and the media

Saturday • July 22 • 2-4pm

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POETRY on Valencia Street

• • • • • • • • • •

A reading by Alejandro Murguía from his upcoming book by Luna's Press, *Spare Poems*, translated by Alfonso Texidor

Friday • July 21 • 7:30 pm

Eugene Rodriguez "INTERRUPTIONS"

Paintings and Small Sculptures



11

TUESDAY

Mellow cello - Randolph Frome, though not well known, can give the big fiddle a pretty good tickle. Bird & Beckett Books & Records, 2788 Diamond, 7:30pm, free. 586-3733.

Keane's cools - Poets Martin Hickle and Geri Digiomo read at Keane's Club 3300, Mission, 7pm, free admission and free eats. 826-6886.

Hood meeting - Monthly meeting of the Northwest Bernal Alliance. Open to everyone interested in Bernal Heights. Coleridge Park Homes meeting room, 190 Coleridge, 7pm, sharp. 282-2489.

12

WEDNESDAY

Building a better BART Plaza - The 3rd public workshop on redesigning the inelegant 16th BART Plaza, includes childcare, translation services and food. Speak your mind about one of the suckiest parts of our hood. Centro Del Pueblo, 474 Valencia 2nd floor auditorium, 6pm, free. Call Doug or Cynthia at 864-6432.

When the New Left was still new - *Rebels With a Cause*, a documentary on those rock 'em sock guys and gals of the Students for a Democratic Society, should satisfy anybody with a serious 60s Jones. Yerba Buena Center for the Arts, 701 Mission., 8pm, \$7. 552-FILM.

13

THURSDAY

Food for thought - Lori Wallach, director of Public Citizen's Global Trade Watch, and others spill the beans on how food safety rules are being globalized by a process called harmonization that could undermine national health and environmental protections. Who's behind it? The WTO and NAFTA, of course. New College, 777 Valencia, 7pm, free. 510-834-8129.

14

SATURDAY

Fight the monster - Follow up on 'the Green thing', does the City's plans for the Mission include you? Rally at 1pm on the Polk Street side in front of City Hall. Planning Commission Meeting convenes around 3pm. Call Mission Anti-gentrification Coalition (MAC), or Mission Agenda for more information. 436-9707.

15

FRIDAY

Bastille boggywoggy - Celebrate Bastille Day with poets, music, song and multimedia featuring Carol Denney, Folk This, Teocalli Amauta, Al Valenzuela, Bob Carson and Larry Shaw. Part of LaborFest 2000, an annual celebration of the 1934 San Francisco General Strike. Mission Cultural Center, 2868 Mission, 7:30pm, \$5. 642-8066.

Multi-cult to the max - Mutama, a six woman vocal and percussive group, does up some tunes with influences from the Middle East, Africa, Vietnam, and folk, gospel and contemporary music. (What, no John Phillip Sousa?) Noh Space, 2840 Mariposa, 8pm, free. 621-0507.

Max out your wine and cheese options - Reception for Carlos Guillermo Loarca, a world-renowned artist with strong ties to the Mission. Exhibition of Loarca's paintings will continue through July. SF Hispanic Museum of Contemporary Art, 4178 Mission, 6-9pm.

16

SUNDAY

Patio of gyrating pleasures - Salsa up a storm on El Rio's patio to the live beat of Orquestra America. El Rio, 3158 Mission Street; Salsa Class 3:15, real deal 4pm, \$7. 643-3486 (Happens every Sunday with different bands).

17

MONDAY

Martian Monday - Performance word art live and in your face. Always and adventure, sometimes a misadventure. The Marsh, 1062 Valencia, 8:30pm, \$6. Also happening on 7/24 and 7/31 with a shifting cast of characters. 826-5750.

18

TUESDAY

Lap dance optional - Rated X, A Journey Through Porn is a documentary look at the porn industry from the point of view of a mid-western filmmaker who fell in with Hollywood Cinema set. Roxie Cinema, 3117 16th St, 6,8 & 10pm, \$7. 413-3611.

19

WEDNESDAY

Politically incorrect guitar - The almost lost art of rockabilly and its foot stompin' hard luck songs of back-seat working class libido is brought back from the brink of extinction by the likes of Darrin Stout and the Starlighters. Elbo Room, 647 Valencia, 10pm, \$5. 552-7788.

Custer's bandstand - CD release party for *Doña Luz 30 Besos* by WOW! Woman Beth Custer. Custer is a founding member of some notable SF groups including the Club FootOrchestra and Trance Mission. This CD is her homage to all things Latin. Bruno's, 2389 Mission, 9pm, \$5.

Passion play - Yaelisa & Caminos Flamencos present *Ritmos*: a passionate series of flamenco explorations highlighting the evocative interplay between dancer, singer and musician with choreographer Yaelisa and her world class company. Runs through 7/23. ODC Theater, 3153 17th St., 8pm, \$18. 863-9834.

20

THURSDAY

Louie, Louie - Cine Club's screening of Luis Buñuel classics continues with *The Exterminating Angel* in which some annoying Mexico City bourgeoisie get bitten on their unrealistic butts by the Andalusian dog of circumstance. Mission Cultural Center, 2868 Mission, 7pm, one buck. 821-1155.

21

FRIDAY

Opera in the 'hood - The Ina Chalis Opera Ensemble presents *Cavalleria Rusticana* an opera by Pietro Maccagni which is just chock fulla love, jealousy, tragedy and betrayal transpiring on Easter Sunday in sunny Sicily. Community Music Center, 544 Capp, 7:30pm, \$10. 647-6015.

Let los juegos begin - See 7/7

22

SATURDAY

Unique Derique - A clown show for the whole. Remember to deflate your shoes afterwards. Mission Branch Library, 300 Bartlett, noon, free. 695-5090.

Webbers of the world unite! - Webzine 2000 gathers together web designers, journalists and the just plain nerdy along with folks of independent mind such as Burning Man "founder" Larry Harvey, V.Vale of ReSearch and Fact Sheet Five Publisher Seth Friedman for brainstorming, networking and possibly heavy breathing. Cellspace, 2050 Bryant, 4pm-2am, free. 826-5715.

Workers of the world unite! - LaborFest Poetry night includes Nellie Wong, Alice Rogoff, Carol Tarien, Adam Miller and others. LaborFest is annual celebration of the 1934 San Francisco General Strike. SF Women's Building, 3543 18th St., 7:30pm, \$5. 642-8066.

25

TUESDAY

Alzheimers Support Group - The Bay Area

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Alzheimers Association offers this free open discussion group for family members dealing with the emotional pressures of this disease. 30th Street Senior Services, 225 30th, 10am. 292-8879.

26

WEDNESDAY

Get hep to hep - "HepatitisC 101: An Introduction" is a monthly lecture giving the full 411 on the nasty HepC. Davies Medical Center, 507 Divisadero, 6:30pm, free. 978-2400.

Either your part of the culture or your part of the tedium - Mission Cultural Center's monthly cultural support meeting in which everybody is welcome to stop by and give his/her two cents worth about the community's cultural efforts. Mission Cultural Center, 2868 Mission, 6pm, free. 821-1155.

28

FRIDAY

Sonny delight - Folk-jazz-whatever one man show Sonny Smith, one the few local performers definitely worth leaving the house for, lays down some sardonic guitar licks and puts the mouth organ to good use. Tip Top Inn, 3001 Mission, sometime in the night. 824-6486.

Ear dulces - Bilingual readings from the Children's Book Press by Anamorphic. Artbeat Gallery, 3266 21st St., 7:30pm, free. 643-8721.

29

SATURDAY

"Tabby Tell All" - Did your kitty leave another surprise in your Doc Martins or swallow the hamster? This cat behavior class may be for you. SPCA, 2500 16th Street, 10am. Call the Behavior Helpline at 522-3525 to reserve a space.

A good time, no lyin? - Leo Birthday party. Leo's get really cool free stuff; non-Leo's get almost as cool (but not quite) stuff. Raffle and Astro readings by David. Artbeat Gallery, 3266 21st St., 1-5pm, free. 643-8721.

31

MONDAY

Kiss and tell - Reception for artist Rommel Romo. Exhibit runs through August. The Make Out Room on 22nd Street between Mission and Bartlett.

Ongoing Theater & Film

The People's Violin - Charlie Varon plays 20 different characters in this widely acclaimed story of a filmmaker discovering the truth about his family. The Marsh, 1062 Valencia, Thursday-Saturday 8pm, \$15-22, through July 29. 826-5750 x4.

DykeDrama Festival: Short Plays by and about Dykes - Two part series, four plays each night. Luna Sea, 2940 16th St. 216-C, Part One July 14-16 & 27-29, Part Two July 21-23 & August 3-5, all shows 8pm, \$14-17. 863-2928.

Men Fake Foreplay - Mike Dugan's one man show about establishing trust and kindness between the sexes in a hump happy world. Upstairs at the Marsh, 1074 Valencia, Previews July 6 - August 3, runs for real August 4-26, 7:45pm, \$10-18. 826-5750.

The Magic Flute - In Mozart's last opera you have deerydo, princess rescuing and dragon slaying by the original action hero Papageno. Goat Hall, 400 Mission @ 19th, July 21-23 & 29-30, 8pm. Friday & Saturday, 2pm Sun., \$10-15. 289-6867.

Hellhound on My Trail - Three interrelated dark comedy tales with liberal doses of sex by poet turned playwright Denis Johnson. Intersection for the Arts, 446 Valencia, July 26-August 21, 8pm, \$9-15. 626-3311.

Foreign Cinema - Movies at this outdoor antiplex are free but dinner will cost you at this mucho popular eatery and full bar nightspot. July 5-16 Antonioni's *Red Desert* 9&11pm, July 18-23: *Run Lola Run* 9&10:30pm, July 14, 15, 21, 22 Short surrealistic films from the late 20th Century midnight. July 25-30 Godard's *Contempt* 9&11pm. 2534 Mission. 648-7600. www.foreigncinema.com.

C 'n C Cuban Factory - "Camelita and Consuela Alameda de las Pulgas" host a Cuban talk show with the participation of the audience and local SF talent. Venue 9, 252 Ninth St., 7/27-29 & 8/3-5, 8pm, \$12-15. 648-9494.

Stealing the Golem - The legend of the Golem, kabalam and a dash of the human genome project make for an intriguing theater experience. Cell Space, 2050 Bryant, 8pm, \$8-18, July 27-29. 561-9395.

Ongoing SUNDAYS

Mission Walks - Free walking tours with City Guides of San Francisco. Alternating routes visit historical sights, or murals, noon. Through September. Walks usually last 1½ - 2 hours, rain, fog, or shine. For more information call City Guides at 557-4266.

MONDAYS

Dollar day - Well drinks and Bud Light only a buck, plus Vroom: DJs spin punk, funk and soul. El Rio, 3158 Mission, 8-12am. Closed 7/24. 643-3846.

TUESDAYS

Pre-school story time for kids aged 3-5. Mission Branch Library, 300 Bartlett, 10:30am. 695-5090.

Free meditation class. Church of Natural Grace, 972 Valencia, 7:30pm, free. 643-8800.

"Eat my Shorts" - a program of short films projected on an edible screen, El Rio, 3158 Mission, and 8:30pm, free omnivore. Barbecue 7-8pm, \$7 cover. 643-3846.

THURSDAYS

Buñuel for a buck - Cine Club screens Luis Buñuel's greatest hits 7/13 *Belle de Jour*, 7/20 *Exterminating Angel*, 7/27 *Los Olvidados*. Mission Cultural Center, 2868 Mission, 7pm, \$1. 821-1155.

Live bluegrass - 7/6 Jim Nunally and Dix Bruce, 7/13 The Dark Hollow Band, 7/27 Open Jam Session. Atlas Cafe, 3049 20th St., 8pm, free. 648-1047.

FRIDAYS

SF Games - Play Spades, Hearts, Scrabble or any of a variety of board and card games with total strangers. Cafe Commons, 3161 Mission, 7pm, free. 679-3678.

SATURDAYS

Mural Whirls - Free walking tour with City Guides of San Francisco. Begins at Precita Ave. & Harrison, behind Flynn Elementary School, 11am. Through September. Walks usually last 1½ - 2 hours, rain, fog, or shine. For more information call City Guides at 557-4266.



Joe San.

ArtBeat July Calendar

OUTDOOR LOTERIA TABLES • 7:30-9pm, FRI, JULY 7th & 21st

Exhibit: "Box Construction & Mixed Media Collages"
JOSE RAMON LERMA • ANAMORPHIC • MICHAEL ROMAN

FRI • JULY 14 • Special Artist Presentation • 7:30pm
"Chicano Beat" Artist JOSE RAMON LERMA will discuss his ideas,
techniques and tools for mixed media construction box works

SAT • JULY 15 • RECEPTION WITH THE ARTISTS • 3 to 6pm

FRI • JULY 28 • Bilingual Storytime Reading • 7:30pm
AnaMorphic will read from a Childrens Book Press work

SAT • JULY 29 • LEO BIRTHDAY PARTY • 1 to 5pm
Free birthday cake, Astro Readings by David @ special price,
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Letters to the Editor

Response to "Confronting the Dot-Com Invasion"

Editor,

Joan Holden and Eric Quezada recently expressed an opinion that the Mission needs to "confront the dot-com invasion." This language creates a polarization of a complex situation, a polarization that does not need to exist.

The Information Technology industry is an invaluable asset to the City, one that other cities are fighting over to bring to their cities. In a very short amount of time, this industry has grown to the 5th largest in San Francisco, ahead of manufacturing, engineering and management, and legal services. Over the next 3 years, this industry will account for 40% of the 23,000 new jobs created in San Francisco.

This industry is the engine that is and will be driving our economy. We are now the leading center of the Information Technology industry, just as we were once the leading center of the shipping industry and the finance industry. We cannot afford to lose our position and allow our communities, particularly low-income communities, to fall behind in this future economy.

I do believe we can take a "Planned Growth" approach by working with this industry to create a sustainable community. I have introduced legislation that defines this industry so that they do pay their fair share. Many development projects were being classified as "light industrial" and, as such, did not have to pay fees for affordable housing. I have not only closed this loophole, but I have proposed fees for Information Technology development projects that are higher than the fees office developers have to pay -\$9.00 per square foot versus \$7.05 per square foot.

I have also included Information Technology development projects in the requirement for childcare fees. When the Transit Nexus Study is completed later this year, transit exaction fees will also be established for Information Technology development projects.

I have proposed a resolution that urges the Planning Commission and Planning Department to determine where Information Technology developments should and should not occur; to institute a policy preventing the demolition of existing housing unless replacement housing is provided; to establish a policy addressing the displacement of existing businesses; and to review the need for additional height and bulk limits for Information Technology developments.

It would also create guidelines for the application process and approval of Information Technology projects. Priorities would be given to developments that hold regular, on-going meetings with neighbors of the project; that provide public open space to a community; that are mixed-use developments of workspace, open space, housing, and retail; that provide internships for San Francisco residents and work with existing job training programs to ensure that their graduates are learning the current skill sets demanded by the industry; and provide space at below-market-rates to non-profits and small businesses.

Finally, I have proposed a resolution that would utilize the City's First Source program. Administrators of the First Source program should require Information Technology employers to meet on a regular basis with job training programs to ensure their curriculum is up-to-date and to offer internship opportunities for the graduates of this program.

We are "The City that Knows How" and should demonstrate we can move forward together into this future with a healthy economy along with better education, housing, transit, and childcare. We are "The City that Knows the Possibilities" and must respond not with simplistic knee jerk responses but by taking a risk on being a "City of Firsts" once again, and plan broadly for whatever lies ahead. With a thoughtful, balanced approach we can ensure that the needs of all San Franciscans are met.

Sincerely, Leslie R. Katz

Katz-n-jammer

Editor,

Touting her new legislation that makes the sky the limit on dot-com construction, Supervisor Katz accuses us of "polarizing a complex situation" when we urge the Mission community to join in the zoning debate over high-tech.

The Mission is polarized, not by op-eds in this newspaper, but by a land rush which is drastically widening the gap between haves (joined by wanna-haves) and have-nots. During last year's Board vote on the live-work moratorium, Supervisor Katz sided with the have-nots. We lost, and now she carries water for the haves. In her letter to NMN, Katz makes much of the fees and exactions her legislation would impose on infotech businesses.

She fails to mention her resolution's biggest effects, the ones it's really designed for: giving infotech an end run around the Prop M cap on office construction, and carte blanche to locate almost anywhere.

The Planning Code is silent on where to put high-tech. The Building and Planning Departments treated it as an "office use" until office construction approached the cap; now it's treated as "business service" or "industrial", allowing the city to approve illegal projects in SOMA and the Mission.

Supervisor Katz -who till recently held a day job with an East Bay dotcom- proposes to fix the ambiguity by enshrining it, actually legitimizing wholesale displacements like the Bayview Bank Building and Bryant Square. Under her amendments, depending on the district where an infotech business wishes to locate, it would be defined as light industry, R & D, retail, business service, or art: anything but it really is: an office.

What this means for the city is, no limits. What it means for the neighborhood is dotcom offices, paying surreal rents, steadily replacing nonprofits, small businesses and artists not only along our industrial streets: Folsom, Harrison, Bryant, and Potrero, but also commercial Mission Street, Valencia and South Van Ness.

Katz' stand won't surprise the 200 Mission residents who heard her join the chorus of praise for the developers, SKS, at the Supervisors' meeting on Bryant Square. She hailed SKS for agreeing to pay the legally required fees, and make a whopping 4% of their project affordable. Her legislation doesn't even require that. She claims it would "give priority" to projects which include affordable space and training programs; but without limits, who needs priority? Supervisor Katz didn't come to the community meeting with Planning Director Gerald Green, so she didn't hear 500 or so Mission residents enthusiastically endorse PODER and MEDA's demand for a moratorium on dot-com development.

She also missed the roaring ovation the crowd gave Tom Ammiano, who voted "no" on Bryant Square. Tom Ammiano is going to be our district Supervisor. Last we heard Supervisor Katz was still shopping for a district.

Joan Holden, Coalition for Jobs, Arts, and Housing & Eric Quezada, PODER.

Mission.com

Editor,

The ol neighborhood is a changing. Look around and see the new construction, renovation of old buildings, neglected and vacant buildings renovated and put to use.

The Mission needs new clean business and the Dot Com industry fits to a T. New jobs are being created and good paying ones at that. New business also needs many support services which in turn creates even more jobs and new local support enterprises that did not exist.

Ms. Ammiano (who doesn't live in the mission) and her ilk would like to keep the Mission in disrepair, low-income folks, a place for crime and litter. It reminds me of days of old when the Lord of the Manor had Serfs however in this case to keep those voters fat, dumb and at the ready.

Bryant Square can only benefit our Neighborhood and its economic future. Change and a bright future will only benefit all of us who live in and love the Mission.

Our streets are cleaner, crime is lower, public nuisance crimes are down, and we get more city services than we have in the past.

Ron Norlin
Mission District Residents for Safer Streets

Sacking the Mission

Editor,

Your comments in the New Mission News June 2000 were great. I loved the knock, knock...who's there and what have all the flowers done sections. They really summed up how f---ed up this whole system is and how the City planners are skewed towards the new money dot.comers. God Bless Sue Hestor. Can we make her mayor? Any plans to become a biweekly? Once a month isn't often enuf..

Barbara T.
South Van Ness



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Come On In!



Java dude Servio Gomez Photo by v.e. miller

Ja'Valencia Cafe: and now back to caffeine and culture

By Neil G. Greene

Servio Gomez sits in a brightly painted dark corner, speaking of the days when he made picture frames in Encino and Beverly Hills. His future was faring well in Southern California until his girlfriend left him: "I quit everything and followed her to San Francisco," he said smiling. What love he couldn't prolong with his girlfriend as a Bay Area transplant, he funneled into a work ethic and determination to make it in San Francisco as an immigrant and artisan.

Fifteen years later he babysits his two children after school as he runs his framing store, Back to the Picture, on Valencia Street. His most recent acquisition, the Ja' Valencia Café is located just two doors away.

Ja'Valencia is located in what was once Gomez' original frame shop. He left that location in 1985 and moved two doors up to where Back to the Picture remains today. Proximity allowed him to take the chance and open up a cafe, "I wouldn't have done it had the space not been so close to the frame shop," he said.

Pointing to the track lighting and grinning, Gomez exudes a sense of proud accomplishment in his recently opened cafe, as if he were noting a well placed brushstroke in the midst of a frame he'd made: "I remodeled it myself. I took out a few walls, built some more, and put the lights up. Soon we'll have three computers with DSL lines and a new juice bar." Poetry readings, music and rotating art exhibitions will be part of the Ja' Valencia venue.

With modesty and pride, Gomez relat-

ed how he avoided loans from financial institutions with the help of his family, "When you have no money, no one wants to give you a loan. People with a vision should have the opportunity to create that vision." Create a vision is exactly what he did, only he confesses the cafe venture is for the challenge to succeed two fold as a Mission merchant. Ja' Valencia was formerly known as the Club, which went out of business last year. Since Gomez' reopened as Ja' Valencia, the cafe's business has increased dramatically.

Gomez recognizes the ongoing homogenization of the Mission, and sees it as a double-edged sword. "Business is getting better, but people with less opportunities are getting kicked out." As a person who provides a service for artists, Gomez remains confident of his store's niche in the neighborhood, and although the artist exodus continues, he says, "The people who pay for frames are the middle class, people with money. I like to work with artists, and have my own collection, but artists don't always have enough money to pay for frames."

As he returns to his frame shop and waiting children, Gomez smiles and reflects on the new offices opening in the neighborhood, their freshly painted dry walls casting a glare in the Mission sun. Ironically these walls will be filled with art in need of frames, and people in need of frames turn to the man with a mat knife, a T-square, a nearby cup of Joe, and the skill to custom frame images and get the blood flowing respectively.

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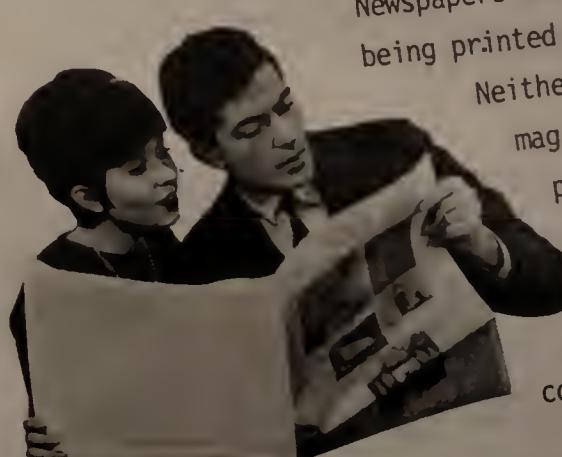
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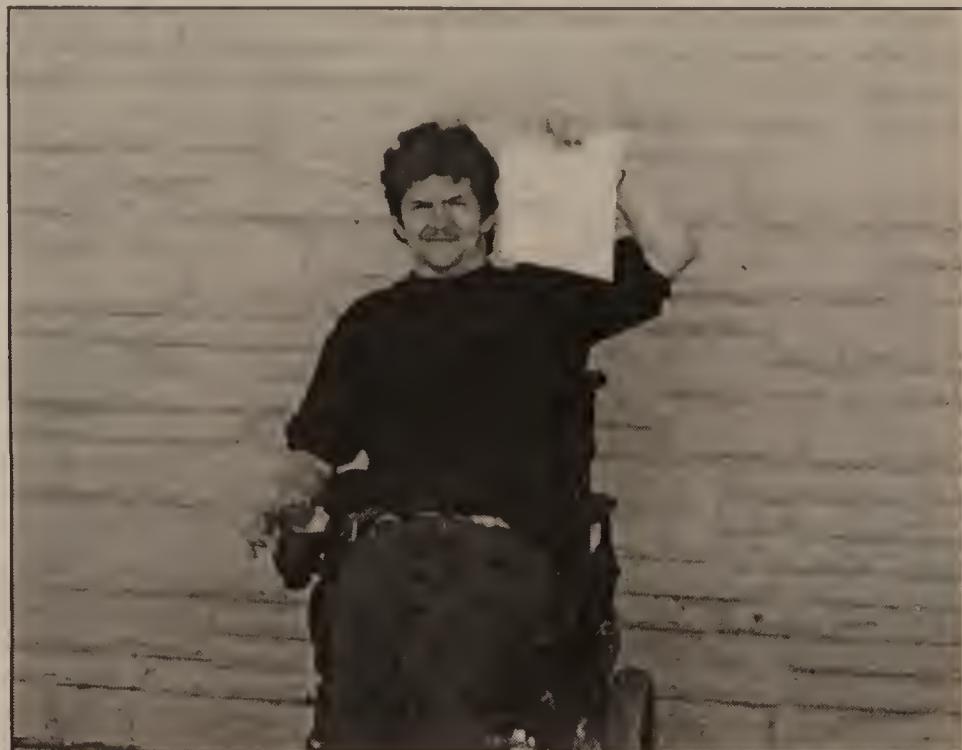
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Carlos Gomez shows off his mayoral epistle. Photo by v.e. miller

A crosstown nightmare

Getting hit by a bus was just the beginning

Getting around in San Francisco is more difficult and dangerous everyday. If you're in a wheelchair using public transportation it can be real challenge, especially when said public transportation knocks you down and nearly runs you over. Carlos Gomez, a well-known Mission jewelry maker, had that unpleasant experience on June 5, while waiting on Market Street for city bus. The accident and what happened after have left him angered at the way he was treated and bemused by a letter from Mayor Brown.

Gomez, an activist for the disabled, had gone downtown to collect special circumstance forms that would have helped other disabled people get better services. He maneuvered his wheelchair onto the safety island squeezing in with the afternoon rush hour crowd. After waiting a bit he saw his bus, one of the long articulated ones turning sharply to line itself up parallel to the safety island, "I could see the rear bumper was damaged and sticking out, not flush with bus. I could see it was going to hit me and tried to wheel my self back but I couldn't because the people behind me wouldn't back up," Gomez said. The damaged bumper caught the footrest of his wheelchair and spun it around forcefully enough to throw Gomez out of the chair onto the street and into the path of another oncoming bus. Fortunately, a woman who saw what was going on jumped between Gomez and the bus and screamed at the driver to stop.

Paramedics, arrived promptly, and following protocols for accident victims with pre-existing spinal chord problems preceded to cut off all of Gomez clothes. This is done to check for injuries that persons paralyzed below the waist, like Gomez, can't feel. In this case the paramedics cut off Gomez' pants and his sweater and T-shirt, leaving him more or less naked in front hundreds of curious commuters. "It was very embarrassing," said Gomez. They could have put my jacket over me but they just made some joke about 'Hey, some girls are checking you out'."

spun me around like it did," he said. Bernabei remembers the conversation differently, "I did not blame him, I just asked questions. I never let anyone feel they're at fault. My job is to just gather information," she said.

Gomez complained that he was humiliated by being left on the street naked. "She told me 'Well you didn't know anybody there so no big deal.'"

Finally about 11 o'clock at night, Gomez was set to leave, except for the problem of having no clothes. The hospital did provide him with some but the pants didn't fit and had to just put them over his lap and wheeled himself home.

A few days later he received a brief letter from Mayor Willie Brown dated the day after the accident. The letter reads as follows:

Dear Mr. Gomez,

On behalf of the City and County of San Francisco, I wish you a quick recovery from the injuries caused by your recent accident.

I was glad to hear that your hospital stay was a short one. I wish you the best in coming back from this incident.

Sincerely, Willie L. Brown, Mayor.

This is nice touch in an increasingly uncivil city but it also subtly undermines any cause of litigation by Gomez with the mention of a short hospital stay and the implication that he suffered no permanent injury.

It seems a far too inadequate response to someone who in the course a few hours was: hit by one bus, nearly run over by another, stripped in front of a crowd of gawkers by city workers (who make light of his situation) and then accused by another branch of city government of being the cause of all his troubles, after which he was sent on his way nearly naked.

And this used to be such a friendly town.

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Gomez estimates he spent an emotionally agonizing 10 to 20 minutes in this state before being taken to SF General, where his injuries were determined to be minor. Before being released Gomez was visited by Laura Bernabei from the City Attorney's Office who questioned Gomez about the accident. "She said if I hadn't been so close to edge I probably wouldn't have gotten hit. And I told it was a repair problem, that if the bumper wasn't damaged, it might have brushed me but not



Marco Sorani: empowered by not quite unpacked. Photo by Jarron Magallanes

They're not just another dot-com

EmpowerD.com makes sure technology works for the disabled

By Neil G. Greene

Nestled in between Wallgreens and the drug-friendly 16th Street BART station, EmpowerD.com has taken the place of Kragen Auto Parts. Where spark plugs, oil filters, radiator hoses, and a plethora of other auto-needs once lined shelves, today half a dozen computers rest atop rudimentary makeshift desks constructed of doors and cardboard boxes.

Three-fourths of the old Kragen space remains unoccupied and seemingly untouched by its new inhabitants: hundreds of square feet gleam in sunlight coming in through two pairs of glass doors. The open space seems to echo the words: "room to expand."

"One of the first things we did was paint the whole place, it was very gray and dark, so we chose purple, green, and yellow—something bright to spruce it up," said Marco Sorani, CEO of EmpowerD.com, the online community for persons with disabilities.

Sorani enthusiastically expressed the positive relationship EmpowerD.com has begun to foster with the local community: inquisitive neighbors, and nearby students and teachers, have been asking the EmpowerD.com staff what they're up to. Recently, the Principal of the local school paid them a visit only to determine that EmpowerD.com are not the bad dot-com boys and girls that everyone is talking about. In fact, the Principal and EmpowerD.com are working towards a field trip where students will visit the office to learn about the Internet, and the services EmpowerD.com provides.

EmpowerD.com's web site offers an eclectic array of information for those with access to a computer. Click on their *News* section and read what Joe Cavanaugh, EmpowerD.com's founder has to say about hearing implants and the threat they

pose to "the next generation of sign language poets and actors." Or select *Go Places* and learn where to go in Chicago and Portland on wheels, or why the Kennedy Center is conducive to the wheelchair world.

Regardless of the disability, it is most likely that EmpowerD.com offers information that allows the disabled to thwart many of the obstacles the majority of mainstream society has overlooked.

Working within the growing spectrum of technology, EmpowerD.com works with research and development companies that are developing disabled-friendly software. EmpowerD.com helps other web sites become "Bobby Compliant": Bobby is a web-based tool that analyzes web pages for their accessibility to disabled persons.

"For example," Sorani said, "if someone is blind they'll have a device that will translate the text into speech, so they can listen to a web page." Now, blind people can buy tickets for a Giant's game online, or access information via a speaking web site. In turn, one might speculate that new disabled-friendly technology and the Internet itself, can be viewed as the new braille or the first curb cutaway.

Sorani acknowledges the concern of the surrounding community and their aversion to dot-coms. He spoke openly about the perception that there is an invasion of young upwardly mobile people who tend to be white, have access to quick money, and are involved with technology companies.

"Technology can be used for good and bad," Sorani said, "We're making the most of it. Our company consists of unique personalities, free thinkers, and a group of open minded people who share a common mission to empower the disabled through technology."

Check them out at www.empowerd.com

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Mission artist Ruben Raul Guzman lived and died for his gift

By Elizabeth Ashford

When San Francisco muralist Ruben Raul Guzman died of cancer last September, the Mission lost a native son and a living link to the neighborhood's art history. His widow believes Guzman, like his uncle and fellow muralist Jesus "Chuy" Campusano, died for his art.

Campusano and Guzman worked together on the Mission's first publicly funded mural, created in 1971 for the local youth organization Horizons Unlimited. The mural bespoke the Mission's changing political awareness, and ushered in an era of public art that would depict the neighborhood's dreams and realities in bold, living color.

Guzman was born on September 21, 1953 at Saint Mary's Hospital on Guerrero Street. The oldest of three children, he attended Bryant Elementary and Serra Monte High School in Daly City. Although Guzman was talented in both art and music, he decided to pursue a career in the visual arts at age 15 after several of his drawings were selected to advertise a local fashion show. "He got \$500 for those drawings, realized he could make a living from art, and gave up music then and there," says Guzman's wife Suzanne Walterich. At 17, he won a prestigious scholarship to the San Francisco Art Institute where he received his undergraduate and masters degrees.

San Francisco's Latino arts community in the late-60s was undergoing a tremendous evolution in response to political and social currents that included the Brown pride, anti-war and student activist movements. City planners were eyeing the Mission for redevelopment; unemploy-

ment rates were high, and police harassment of the neighborhood's youth was commonplace. The Galeria de la Raza, organized in 1969, was one of many artistic responses to the times; Campusano helped develop Galeria, and in 1970 brought Guzman into the collective.

In all, Guzman and Campusano collaborated on three Mission murals: Horizons Unlimited (1971), the Jamestown Community Center (1972), and the Mission Rebel Headquarters (1972). Both the Horizons and Mission Rebel murals featured a comic motif; well-known "comix"-style artists Robert Crumb and Spain Rodriguez contributed to these projects. "The Horizons mural was really important because that was the beginning of community murals in San Francisco," says Susan Cervantes, executive director of Precita Eyes Mural Arts & Visitors Center, a non-profit community arts organization that supports, documents and publicizes the work of Mission muralists.

Following these three projects, Guzman's artistic focus shifted to posters, silk-screen, and graphic design. But his career in public art was far from over. "Ruben considered the poster a public art form," says Cervantes, "and his designs which frequently featured political struggles had a real impact on the community."

Guzman contributed his design talents to artists, organizations and events including musician Gil Scott-Heron, the United Farm Workers, and San Francisco's Annual Juneteenth Celebration. Neighborhood businesses and custom-car aficionados also benefited from Guzman's graphic design and airbrush skills.



Ruben Guzman (right) with Chuy Campusano

His studio was across the street from his home, a small apartment on Hampshire Street. A lifelong resident of the Mission District, he was also deeply committed to the neighborhood's youth, and worked for years as a counselor at Horizons Unlimited. For the last eight years of his life, Guzman worked as the in-house graphic designer for JC Paper in South San Francisco. "He worked beautifully in every medium," says Walterich, "and whatever he created showed his talents. Every year he made posters for our annual

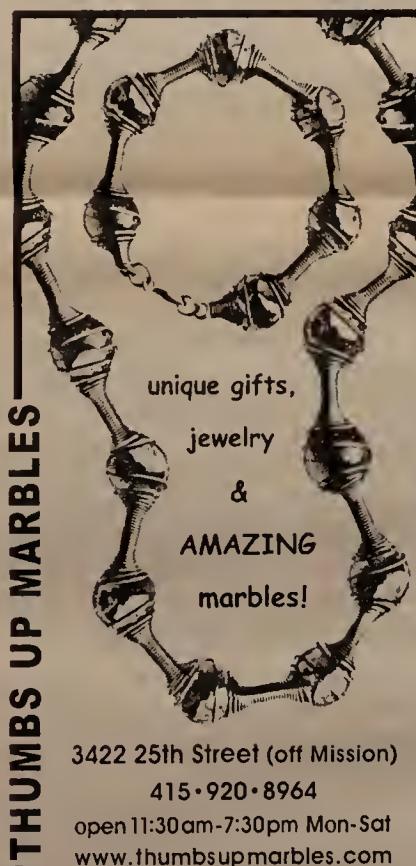
garage sale, and without fail, people would show up to ask about the posters!"

Walterich and Guzman met in 1983, and were together until Guzman's sudden death last year from adrenal cancer. Today, Walterich still cries when she speaks of Guzman. "I loved him so much, and he died so quickly. We barely had time to say goodbye." Diagnosed in August 1999, Guzman died five weeks later on September 26, and is buried at Holy Cross Church in Colma.

Walterich believes that, ironically, the paints and solvents that were Guzman's life eventually took it. "The paints he worked with, especially early in his career, were filled with toxins."

Campusano died from cancer in 1997, at age 52; Walterich feels Campusano's death was also linked to toxic paints. "They never wore protective clothing. I don't think anyone realized how poisonous the paints were."

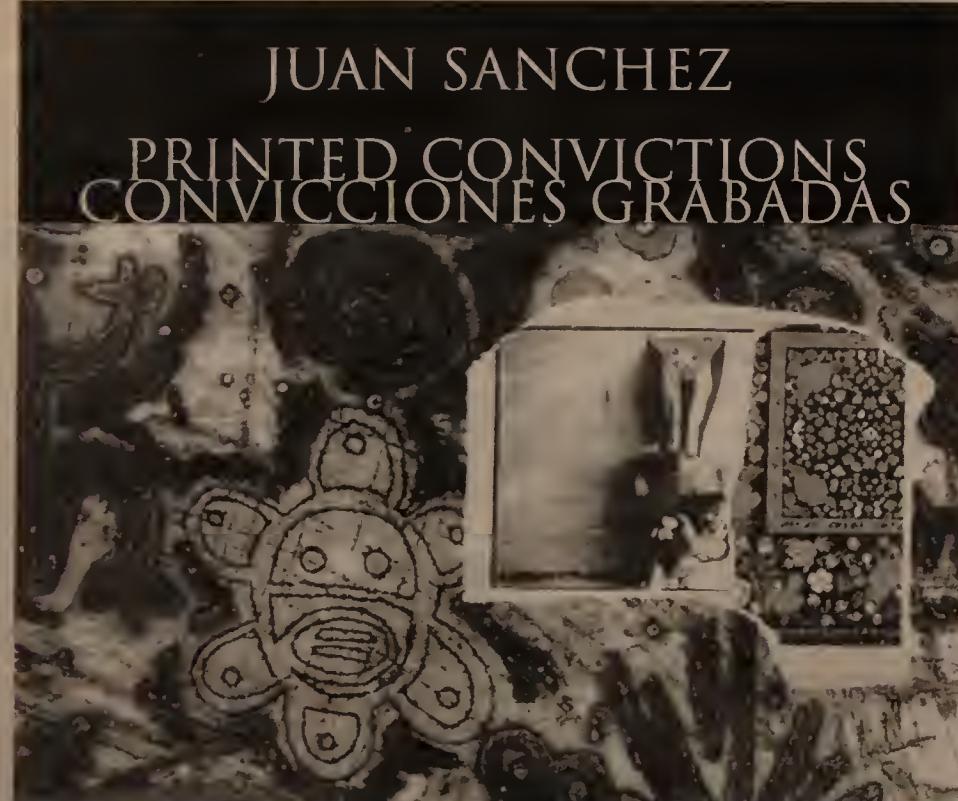
Walterich also believes that even had Guzman known the risks, he would have chosen a career in the visual arts. "Art was the thing he loved the most, and he would want to be remembered for his pure love of it. He couldn't have not done artwork; it was his gift from God."



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"El Cadejo" by Carlos Loarca

Carlos Loarca: Color and Magic

By Cynthia Newton

During the month of July the San Francisco Hispanic Museum of Contemporary Art will host a special exhibition of one of the greatest Latin American muralists, Carlos Guillermo Loarca. Although his name may be unfamiliar to many of our readers, one of Loarca's most impressive murals occupies a prominent place in the Mission community: the walls of the Mission Cultural Center

A collection of Loarca's paintings will also be shown as part of this year's Venice Art Biennale, 2000, a biyearly gathering of worldwide renowned artists who work in the plastic arts.

Loarca is currently working on an immense mural that describes the rich cultural history of the classic period of the Mayan culture, captured in detail with colorful images. In his way, Loarca's work is a sincere cultural homage to his country of origin: Guatemala.

Loarca's work is outstanding because his images possess elegance in their forms that suggests a powerful and believable imagination in adventure. This adventure is fed by symbols that denote the universality of the internal development of humanity. Change, in all its aspects: life, death, myth, ritual, and spirituality are combined with an immense expressive force in Loarca's paintings. This transmuted force is assuredly religious in its deliverance, marking familiar divisions of space.

"It is like entering a trance," says Loarca about the painting experience. "When I paint, I travel and let myself be transformed. Painting is only a painting and the result is a geographical representation of the space that is conjured by the world of the spirits. In this way, working with our imagination and our creative powers, I begin to understand and appreciate the multiple forms of expression where our spirituality can fly. During the time that we work with dedication to the esthetic art of forms we begin to find ways and spaces where we connect with them and other forms of expression that are developed within ourselves. Our present artistic

actions begin to produce the murals on the true path and in that way our figurative conscience and imagination takes us to elevated places." This spirituality is based and cemented with serenity in the recollection of ancestral icons, and richly accommodated in the sensational surface of the canvas.

Loarca's style is formally known as "New Continent Post-Modern American Art." Elements charged with life and produced with incredible colors are placed on top of dark backgrounds, creating landscapes for an implicit rebirth of inheritance and parentage of culture. Simply put, Loarca's creations evoke a spiritual intimacy with the fruits of Hispanic cultural development in America.

Carlos Guillermo Loarca Exhibit Reception: Friday, July 14, from 6-9pm. San Francisco Hispanic museum of Contemporary Art, 4178. Mission Street.

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Dear Prospective Entrepreneur

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Begin with *Starting a Business in Alameda & San Francisco Counties, 2000* prepared by the System Reference Center of the Bay Area, Peninsula, and Silicon Valley library systems. This source compiles directory information for city, county, state, and federal offices for these jurisdictions as well as public libraries and chambers of commerce. It also includes publications, other places to check, and a 3-page checklist. *San Francisco County Commerce and Industry Directory* is another local source. It can help you contact other businesses with which you need to do business.

We also have the following books specific to our state

Doing Business in California: A Guide for California Entrepreneurs.

Starting & Operating a Business in California by Michael D. Jenkins.

Starting & Succeeding in Business: A Guide for California Entrepreneurs.

The Small Business Sourcebook is a 2-volume set which covers a wide range of topics, sources, organizations, and publications of interest to small businesses.

Here are some other Business Reference materials that focus on small businesses:

The Complete Book of Small Business Legal Forms by Daniel Sitarz.

Mancuso's Small Business Resource Guide by Joseph R. Mancuso.

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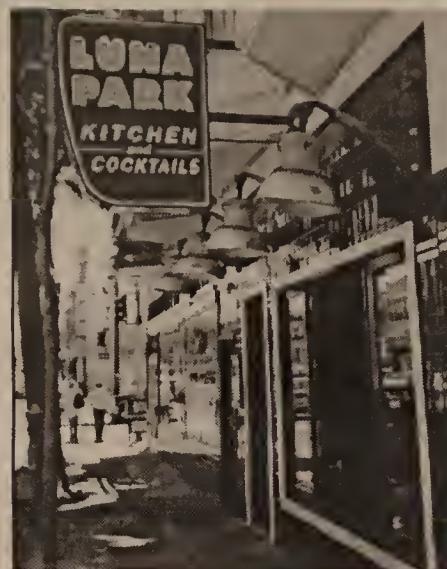
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Round World Music Review



Robert Leaver



ORISHAS IN THE AMERICAS

When slave trade brought the Yoruba people from Nigeria and Benin in West Africa to the Americas they unwittingly introduced their religion and culture. Ancient beliefs and elaborate rituals were centered upon a group of gods, each one having a very specific character and distinct music of praise.

Among the last Africans forced into slavery, the Yoruba were taken to Cuba, Haiti, Brazil and to a lesser extent the United States and Trinidad. When slavery became abolished in the latter part of the 19th century the Yoruba were fewer generations removed from Africa than other Africans and their cultural retention was the strongest of the African Diaspora. As black culture developed in the Americas, elements of Yoruba folklore became dominant.

In the south of the United States there is a folkloric belief called "hoodoo" that includes many stories related to the crossroads and Papa Legba. Blues legend Robert Johnson is said to have met the devil at a dark, rural crossroads, selling his soul and acquiring his magical musical

ability. Legba comes from the Yoruba deity, Eleguá, the mischievous guardian of the crossroads who opens the way. In Haiti, vodoun (voodoo) is the main folk religion and its' gods include Legba and Shango, from the Yoruba deity Changó, god of lightning, thunder, fire, and the drum. In Trinidad the cult of Shango is well known and feared.

Santería, the Afro-Cuban religion, has now spread throughout the world. Its' unique strength lies in the syncretization of Yoruba gods with Catholic saints; believers did not abandon Christianity and the Church didn't feel threatened. Likewise in Brazil, the Candomblé religion is widespread, having maintained itself under the veil of Catholicism.

Santería, Vodoun, and Candomblé ceremonies involve drumming and singing to the deities who, when satisfied, are said to "mount" individuals, manifesting their typical attributes and speaking in African tongue. It is precisely this image of spirit possession that scares outsiders, especially Christians who associate this phenomenon with the Devil. But to those who believe, it offers an opportunity to literally speak with their gods.

There are a number of good folkloric recordings documenting the sacred music of these religions. *Rhythms of Rapture*



(Smithsonian/Folkways) is a great document of vodoun and other forms of Afro-Haitian music. From Nigeria, the Twins Seven Seven *Nigerian Beat* records the Orisha music at its' source.

From Brazil, there is a good, albeit obscure recording of Candomblé music by Carlinhos D'Oxum and drummer Dudu Tucci's *Orishas*. Reflecting the pre-eminence of music in Afro-Cuban culture are numerous superb recordings: Conjunto Folklórico Nacional de Cuba *Musica Yoruba*, Los Munequitos de Matanzas *Ito Iban Echu: Sacred Yoruba Music of Cuba*, Mongo Santamaria *Afro-Roots*, John Santos & Coro Folklorico *Kindembo*, Tito Puente *Top Percussion*, Pancho Quinto *En El Solar La Cueva del Humo*, Merceditas Valdes *Ache I-IV*, and Lazaro Ros & Olorun *Songs for Eleguá*. Another outstanding recording is *Bata Ketu: A musical interplay of Cuba and Brazil* by Michael Spiro & Mark Lamson.

The sacred music of the Orishas has also had a strong influence on popular music. In Brazil, many popular artists make references to the African deities and more recently in Salvador the Bahian drumming group Olodum, named after the chief Yoruba God, helped start a powerful Afro-centric movement amongst the

"bloc-Afros."

In Haiti, Boukman Eksperyans have taken their vodoun inspired pop music to audiences worldwide. Whereas with Cuban music, references to the Orishas have always been a part of popular music, from the New York based Latin big band of Machito to the godfather of Salsa himself, Arsenio Rodriguez. Some popular Cuban recordings of note are Celia Cruz *Homenaje a Los Santos*, anything by Celina (Gonzalez) & Reutilio, Conjunto Céspedes *Que Vivá Changó*, NG La Banda's song "Santa Palabra," and Los Van Van *Ay Dios Amparame!*

In the realm of jazz check out: Jerry Gonzalez & the Fort Apache Band *Obatalá*, virtuoso pianist Chucho Valdés *Yemayá*, Steve Coleman & Afro Cuba de Matanzas *The Sign and the Seal*, Los Terry *Desde Africa Hasta Camaguey*, Jane Bennett *Spirits of Havana*, John Santos & Machete Ensemble, Rebeca Mauleón, and Pharoah Sanders *Journey to the One*.

The musical influence of the Orishas also reaches into the world of pop dance and rock music. Santana, 808 State, Malcolm McLaren, Daine Reeves, Angela Bofill, and many others have been inspired by sacred African music. ¡Aché!

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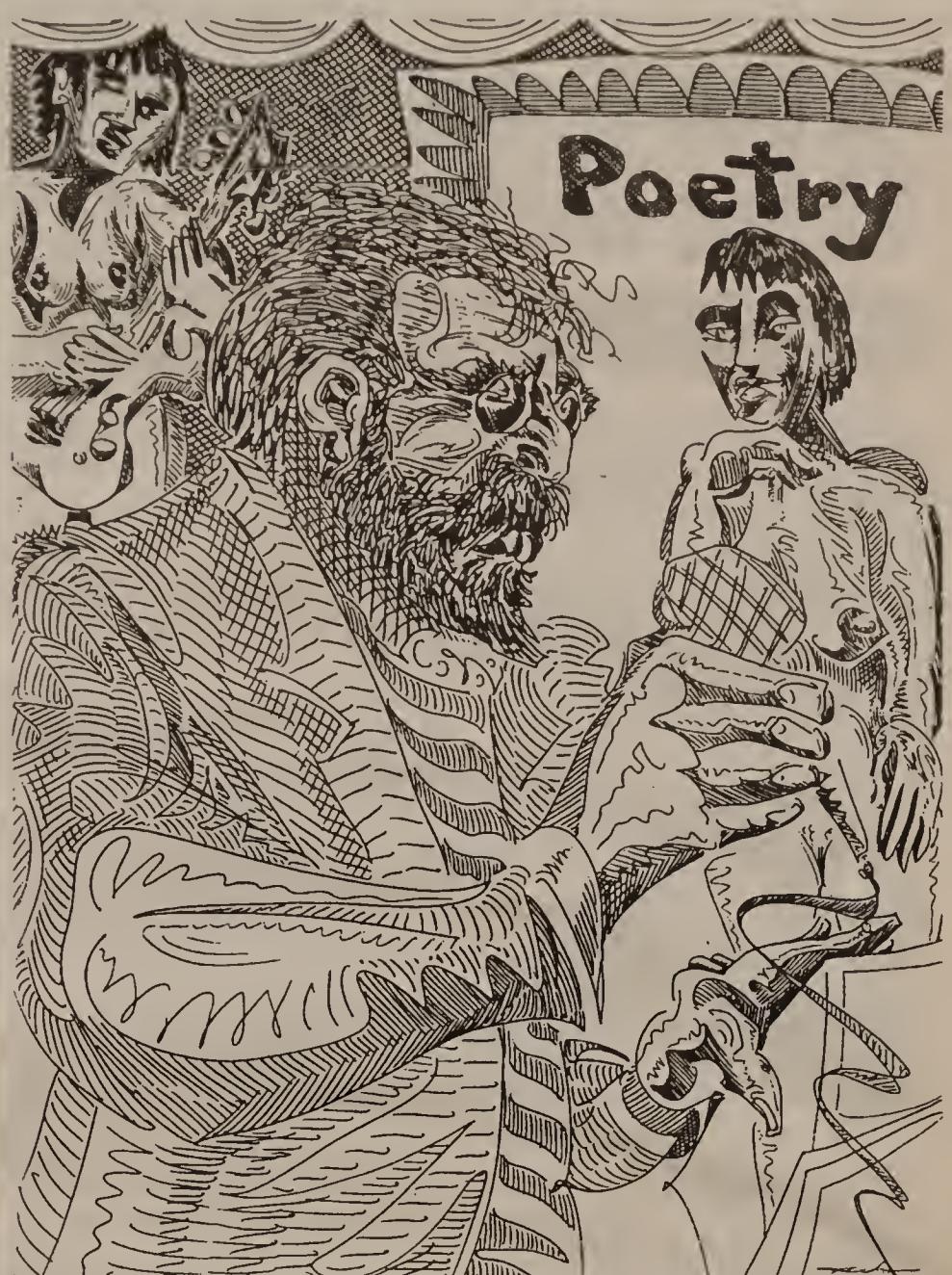
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Eavesdropping on the Muse

By La Huerfana

Mission District poet Jorge Argueta has been publishing his own poetry chapbooks for the last fourteen years, starting with *Litany of Love and Hate*. In 1986 he formed Luna's Press and began publishing other poets as well. In 1999, Luna's Press gave us two wonderful collections, *November* by Carlos Clavel, and *Summer House* by Teresa Kennett. This year, in collaboration with Kennett, Bob Booker, and with the financial support of the Mission and North Beach communities, Luna's Press introduced *Eavesdropping on the Muse*, a collection of work inspired by the drawings of North Beach artist Redo.

Argueta has worked on and off with Booker over the past ten years, participating in live readings, film and television projects, and assorted publications. Booker has been emceeing the North Beach Street Festival's Poetry venue for about as long. During the 1999 Festival, Redo was sitting in his hotel room with the window open. As the words floated up from the Poet's Stage, he began sketching the poets in the midst of their creative presentation and other scenes from the street below. "The drawings reflect the spirit and the poetic and musical nuances he experienced with the stroke of the pen that day.

Redo shared his sketches with Booker, who flashed on the idea for a collection of poetry featuring the drawings. Booker took the idea to Argueta, and true to form, they had the project visualized and realized in a heat beat. The final result, *Eavesdropping on the Muse*, represents a strong poetic legacy as well as a renewed sense of expression.

"When I do the work it's not just for me and that's just what these drawings are

all about... this sharing, this caring for a greater sense of artistic community because it's not a solo tri," Redo writes in his artist's statement. He says of his work, "Stylistically, these drawings go back to Dürer and yet go through him and all the isms of the past 500 years. Like Caravaggio, my work has that deep shadow against which the light still shines."

"Redo's jazzmatic drawings captured from the hotel window complement the rhythms of North Beach and La Mision poets," says Alejandro Murguia, "This coming together of two distinct poetic colonies, each with a rich tradition in San Francisco, solidifies the poetic vision of our time. The pulse of fourteen poets and one artist pumping through this anthology is the life blood of the city put down on paper."

Featured poets in the collection include some of the greatest wordsmiths ever to grace either neighborhood. It all fits, somehow, perfectly: the poems of Francisco X. Alarcón, Ruth Weiss and Margot Pepper along with those of Ramu Aki, Camincha and Kennet. If the book has one thing more perfect than any other though, it would have to be the drawing of Q.R. Hand, Jr. and his "i poem" — Q.R. is truly The People's Poet Laureate of San Francisco.

Next up for Luna's Press is *Spare Poems*, by Alejandro Murguia, a bilingual English/Spanish collection that will feature artwork by Michael Roman.

Upcoming book parties and autograph sessions for *Eavesdropping on the Muse*: Sunday, July 9, Cafe La Boheme, 3318 24th St., 7:30pm. 643-0481. Also Friday, July 23, Ja'Valencia, 920 Valencia, 7:30pm, free. 550-0444. Both events will include music by the Cuban wonder, German Donati.

Poems of the Month

edited by la huertana

El Rio

Lemon slice moon
holding court in
La Virgen de Guadalupe cloak

The new Mission crowd
looks like the old Mission crowd
displacing the Ohlone

They talk of travels
to Africa, Thailand, Brazil
and I'm sure the natives
will be happy to see them

It's all just a dot.com
and a mouse-click away
you can conquer an entire nation
electronically

Where do I fit
In this made-for-TV movie
Observer, chronicler, dare I say, poet
Just as guilty bystander...

Marcos Tapia © 2000

Message to Bob Kaufman

A sphinx in golden streaks
Greetings to Jupiter flashes
Mystic duality of colors unity
Images of lights as stars on the move
Eye contact for soul contract
Yes the real maybe the rainbows

Your poet soul
Shows me the endless and beginnings
Without wonders

Zen rounds of your silent bound world
Mouth that gathers fog with no sound
Even for people of sleeping minds

In this city around the stars of concrete
Deliberately from your heart
I feel as a Mediterranean good weed
Telling my doubts to let me be
Where others won't dare to return to feel

Seashore stone carved by time
That can touch masks in costumes
Of naked stage in sands
Which has promises of returning

Again staying
Coming
Leaving
Feeling
Seeing
Sleeping weeping waters of knowledge
Joy of a poet ashes.

Maritsa Di Meglio © 2000

Beautiful Man

If I dreamed you
mine was a restless sleep.

I dreamt you dreaming endless
night lingers the morning
a small boat waking the silence
stretch of sun warm slowly coming
into permanence of place

Stretch of wrist and waist and muscle back
reaching across the straight
beyond bays and comfort glens
up into hills and mountains higher
taut with quietude

Stretching heart and mind the mouth
its curve of smile
and the poets grasp of it
reaching for me sometimes
as far away as Ireland

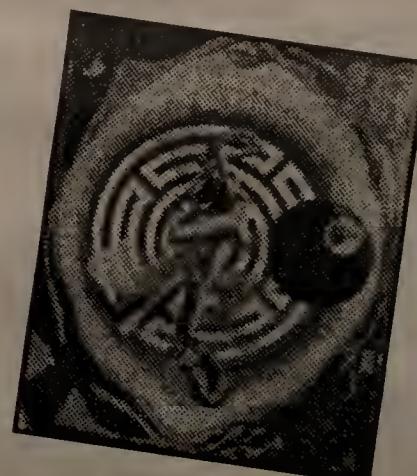
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The Drums Never Lie

In the drum and violin
all thoughts of you
exiled
in brass and clave and stones tapped
together
everything assumed
exiled
in electric vibration and accordion hum
expectations
exiled
in the magic that is life and the truth that is
death and all along the circular path the
word of god is exiled
and silence
slithers from my bed
silence slithers
from my bed
silence slithers from my bed

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